musical
COURIER

DECEMBER 15, 1951 25 CENTS

Shining Night: A Holiday Fantasy

THE NATIVITY, from a painting by a follower of Scorenzo di Lorenzo (Italian, 1440—1522-5).

By MARY CRAIG

ONCE a year for nearly two thousand winters the celebration of Christmas has not failed to bring a hush into crowded lives and a magic brightness into everyday routine. On this holiday one hears some of the most splendid of all music literature, and the feast days are brightened by song.

The winter solstice has held especial significance in song and ritual for several of the ancient faiths, besides the Christian. Pagan Greece performed the rites of the turning of the year; Druids chanted the bringing in of Yule and the virtues of holly and mistletoe—the season's forest emblems. Other nations also had their holiday rites.

One can, however, never cease to marvel at the color and beauty of the elements that go into the making of the ever fresh and wonderful Christmas story. In clear, lovely text is written the tale of the shepherds and their sleeping sheep on the quiet plains; soaring angelic hosts; bejeweled, gift-laden kings, urging their camels across the desert spaces; of the purple-hung Herodian throne; the rough stable in the small town of Bethlehem, and a strange new Star.

A Pageant of Yore

Among many Holy-day commemorations in the personal experience of the writer, one especially holds an important place. In a midtown New York theatre, at the stroke of midnight on Christmas Eve, an orchestra and choral group of sixty selected from top-ranking choirs in the metropolitan area, clad in monastic robes, burst into the ecstatic opening chorus of Bach's Christmas Oratorio. The Nativity pageant was mimed at the same time by the Humphrey-Weidman Dancers—shepherds leaning on crooked staves, angels with golden haloes and flaring wings, three tall potentates of Persia, Ethiopia and India, moving in stately homage, while in the quaint, rudely fashioned shed, Lillian Gish, with her poignantly appealing beauty, portrayed the blue-caped Madonna. At moments, the scenes had the semblance of an Italian primitive painting.

• • •

Coming out into the crystal-cold night afterward, one found the air scented with balsam and pine, the dark, far sky powdered with the tinsel of stars and the carillon of St. Thomas sounding the Adeste Fideles. We went singing softly up glowing Fifth Avenue until the trees of the park rose in view—ice-sheathed and glittering, a thousand Christmas trees they seemed. Then home, where the little ornamented tree of our own trimming, heaped around with knobby, intriguing bundles, waited the morning.

And by the low-burning fire, the family kittens crouched purring, watching carefully the red socks where catnip mice were hung just out of reach. There were only a few hours until dawn.

Suddenly under the windows and passing swiftly, a boy's choir moved homeward singing the lovely, simple chorale which is used in exquisite, sustained counterpoint against the fervent opening chorus of the St. Matthew Passion. All blended into a recreation of a Christmas Eve to remember always.

Holiday Greetings

The Musical Courier staff extends to music lovers everywhere the warmest wishes for a glad holiday season and a New Year of happiness and achievement.

musical
COURIER

IN THIS ISSUE

Shining Night: A Holiday Fantasy:
Chicago Civic Association Honored 2, 3
Critical Amenities Yesterday and Today:
London Premiere of Opera by Britten 4, 5
Metropolitan Introduces New Artists:
German Cities Continue Music Recovery 6, 7, 8
Philadelphia Has Plethora of Opera:
New York Concerts Bring Premieres ..... 10, 16, 20 to 22
Legend of the Glastonbury Thorn; Choir News:
Silhouettes; Happenings in Vocal World 11, 12
Radio and TV Highlights of Recent Weeks:
Music School Heads Meet in Cincinnati 13, 14
More Novelties by N. Y. City Ballet:
Chicago Symphony Presents Soloists 17, 18, 19
Events in Cleveland, St. Louis, Boston Reviewed:
Louisville Has Premiere of Villa-Lobos Work 24, 25
Los Angeles and San Francisco Music Season:
Recent Recordings Range Widely 26, 27, 28
New Publications; Happenings in Publishers' Row;
Events in Country's Schools and Studios 32, 33, 34

Chicago Civic Music Ass'n. Wins Citation for Services

A FEATURE of the first concert of the season by the Chicago Business Men's Orchestra in Orchestra Hall, Chicago, Nov. 30, was the presentation of a Citation, awarded by the orchestra and the Musical Courier, to the Civic Music Association of Chicago for "its outstanding contributions to Chicago's music." This Citation, announced last season, to be awarded to "the Chicagoland individual or group, not engaged professionally in music, selected as having made the greatest contribution to the city's music," aroused a great deal of interest, and numerous nominations were sent in for consideration. The purpose in establishing the Citation was to attract wider attention to civic musical endeavors which may have received less than their full share of recognition in the past.

The distinguished panel of judges, Edward Barry, Dr. Preston Bradley, Mrs. John Alden Carpenter, Mrs. Nicolai Malko and Randall Cooper, fulfilled this purpose admirably in unanimously selecting, as winner of the Citation, the Civic Music Association of Chicago. The presentation of the mahogany plaque, with musical insignia and inscription in bronze and gold, was made by Dr. Preston Bradley as chairman of the judges' committee, and accepted by Louis Sudler, new president of the Civic Music Association.

Notable Aids to Music

The Civic Music Association was founded in 1913 by the late Frederick Stock (long conductor of the Chicago Symphony) in cooperation with the Chicago Women's Club. Its purpose was to bring music to settlement houses, orphanages, and playgrounds in underprivileged areas. It includes a program of music classes under expert guidance, and the formation of vocal and instrumental groups for children and adults. It founded the Civic Orchestra of Chicago, with Dr. Stock volunteering his services as director—a training organization which continues to this day, though the Orchestral Association of this city later took over its sponsorship. The Civic Music Association maintains 17 Singing Centers for young people, arranges carol singing at Christmas, and gives an annual Song Festival in Orchestra Hall on the first Sunday in May, enlisting between 600 and 1,000 children, with Marx Oberndorfer, musical director of the Association, as conductor, and with the Civic Orchestra accompanying.

Organizations such as this make a great contribution, over the years, to the artistic life of a community. In view of the projects they sponsor and call into being, the original endowment or later contributions are repaid many thousands of times by the beneficent influences brought to the young.

ON THE COVER

Daphnée Sylva's successful Town Hall debut on Oct. 23 was in a family tradition, since the attractive singer is the daughter of Marguerita Sylva, world-famous mezzo-soprano of other days. Before her introduction to New York, Daphnée Sylva, who is a true soprano-coloratura, concertized extensively on the West Coast; and delighted audiences in 20 major cities of the United States as Rosina in Barber of Seville with the Charles L. Wagner Opera Company. Miss Sylva's immediate plans include concert tours here and abroad. Radio and television appearances are listed wherever her recital schedule permits.

RECEIVING CITATION . . . The president of the Chicago Civic Music Association, Louis Sudler, right center, accepts for that organization a Citation awarded by the Chicago Business Men's Orchestra and the Musical Courier. Presentation was made by Dr. Preston Bradley, chairman of the committee of judges. L. to r., Hubert E. Conover, immediate past president of the Civic Music Association; Marx E. Oberndorfer, Director of Music; Cyrus T. Read, President of the Business Men's Orchestra; Mrs. Frederic W. Upham, Honorary President of the Association; Dr. Bradley; Mr. Sudler; Dosha Dowdy, Chicago representative of the Musical Courier; and Allan Carpenter, Chairman, Citation Committee.

Vol. CXLIV, No. 9
Whole No. 3241

MUSICAL COURIER, Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Seventy-second Year
December 15, 1951

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

EDITORIALIZED The New York *Sun*, with great concern, in 1870: "The decline of The New York *Times* in everything that entitles a newspaper to respect and confidence has been rapid and complete. Its present editor, who was dismissed from The London *Times* for improper conduct and untruthful writing, has sunk into a tedious monotony of slander and disregard of truth, and black-guard vituperation." Nobody thought anything of such a slanderous statement, perhaps least of all The *Times*. In those days a belt was something you were supposed to hit below. No punches were pulled in the journalism of the last century—from California, where Ambrose Bierce was laying about with a grievous two-handed sword, to London, where G.B.S. was deftly wielding a rapier.

MUSIC criticism was in accordance with the then journalistic *mores*. How old Timothy Dwight would have laughed had he known that in September, 1951, an Austrian music critic was to be haled into court for writing that a *Rigoletto* cast at the Graz opera reminded him of the "yelpings of a bunch of miniature pinschers." Such a remark would not have caused the least comment at the turn of the century. The critic of the New York *Post*, in 1889, called the story of *La Juive* a monstrosity and the librettist "a morally decayed man." A New York music magazine, in the 1890's, was campaigning against a certain conductor at the Metropolitan Opera. *L'Africaine*, directed by that conductor, was given on Feb. 18, 1891. "The house was not large, which only proves that the public are a much abused class. They, the musical proletariat, knew that ———— was conducting, so they absented themselves. They were wise." In another issue the magazine got down to a brass-tack bill of particulars. It addressed an open letter to the Metropolitan management. "We consider ———— ————'s influence at the Metropolitan absolutely pernicious. . . . The truth of the matter is that there exists no logical reason for assuming that Mr. ————, by any possible stretch of the imagination, can be considered a competent musical conductor. He has never undergone the rudimentary course of training, has never devoted any considerable time to the branch of the art, has never participated in any orchestra capacity . . . ———— has been known as a society apparition, has become the son-in-law of one millionaire and the protégé of another. . . . In explaining this matter we are simply performing a public service." Surprising how many newspapermen are motivated by a sense of public duty.

Conductors were not the only game for the critical marksmen. Commented one, on Minnie Hauk's Carmen, "Mrs. Hauk carries with her as a talisman a piece of rope cut from the noose that choked a murderer in the Tombs five years ago. I won't say anything, but after last Saturday's *Carmen* I feel like offering advice to Mrs. Hauk on the subject of that rope and its uses." Most delicately put.

At about the same time, that "actor-pianist," Vladimir De Pachmann, irritated a critic, who noted that the pianist's reading of a Mozart concerto "lacked all artistic dignity as well as sincerity. . . . Although Mr. De Pachmann found it necessary to play from notes he could not refrain from indulging in those grimaces at the audience and other peculiarities of his own with which he tries and succeeds in diverting the attention of his listener from the performance and drawing it to his own impish little personality. That the audience last Tuesday dropped into the pitfall was shown by the double encore they tended to the little wretch, and of which he was by no means slow to avail himself. . . . If the piano movers had not then stepped forward and taken the instrument away, De Pachmann would in all probability be still playing encores on it."

YOU'D think that a certain amount of *noblesse oblige* would prevail among the critics in their relation to one another, but no. Every man for himself. Early in 1890 a German opera, *Diana of Solange*, was produced at the Metropolitan Opera. The composer was His Serene Highness, Ernst II, Duke of Saxe-Coburg-Gotha. *Diana* must have created a noisome odor. "The truth must be told at all costs," wrote one observer. "*Diana of Solange* is a dreadful bore, and an intelligent audience attested to the fact by silently folding their tents and flitting away one by one after the second act." But one critic praised the work, and this called forth the ire of a colleague. "By the bye, it is quite characteristic and ridiculously right that the only paper which praises the Duke of Saxe-Coburg-Gotha's operatic abortion is the *Staats Zeitung*, whose musical (?) critic will no doubt be seen parading the streets of New York with a many-colored ribbon in the lapel of his coat."

THE musical press, as a whole, goes about it much more suavely these days Occasionally an atavist appears. He is, in the great majority of cases, banished to a small magazine; or perhaps he turns himself into a political reporter—the one field, in a certain type of contemporary journalism, where really no holds are barred. There black is black and white is white, and there are not ever any greys. Maybe there's a little too much grey in contemporary music criticism. We have gained in urbanity and consideration, and in maturity too; but gone is the day when a critic was an armed knight, quick to the attack, zealous in his protection of the right—or what he considered the right (which, in criticism, appears to be the same thing). There was something swashbuckling about it, something basically honest in spite of the abuses it carried. Something healthy, even.

For when critical freedom flourishes, so does the general intellectual atmosphere. Injustices may be perpetrated, but these are casualties of war which must occur whenever the call to arms sounds. And, in the long run, one wonders if any amount of critical rampage makes any concrete difference. Our friend the Metropolitan conductor, so fiercely attacked above, continued to work until a ripe old age; nor was there any noticeable effect on De Pachmann's box office despite the numerous adverse criticisms he sustained throughout his career. The noise that critics make, when excited, is exceeded only by the great reluctance of anybody in authority to act upon their suggestions. But whether or not anything concrete is accomplished, a lot of air is aired; a lot of talk is talked; a lot of views are viewed. And there's a lot of fun for the bystander. Life becomes vastly more interesting all around.

I WOULDN'T for a moment suggest a return to the slambang journalism of the 90's. Autre temps, autres moeurs. We are more sophisticated today; and, as one of New York's music editors is fond of repeating to his impulsive young critics, there's a way of saying anything—and it can be said by omission, too. Fortunately, there still are quite a few critics who are not afraid, or too cynical, to speak their minds, even if their speech is not the devastating carnage so relished by our ancestors. In some quarters there has been resentment against some of the more outspoken critics; but, as Virgil Thomson has pointed out, criticism for better or worse, good or bad, is the only antidote to paid publicity.

In these days—most especially in these days—criticism is one of the most salutory forces to be found. Let's forget about music criticism and discuss criticism in general. It might develop into one of the last refuges of democracy. No criticism, no free speech. There are too many people in this country who are in favor of criticism as long as it is unanimously directed against the things *they* disagree with. Have the temerity to cross swords with them, though, and you find yourself literally engaged in a struggle to the death. They don't want criticism; they want everybody to agree with them. Totalitarianism, in short. The right to criticize, on a free intellectual plane, is a right that is basic to civilization as we know it. Those who refuse to accept the concept of criticism on a free intellectual plane are a menace to the democracy. For let's not forget that the right to select our President and legislators is nothing more than a critical function on the part of the electorate.

Occasionally an Atavist Appears.

Britten's Billy Budd Bows at Covent Garden

By Arthur Notcutt

LONDON.—One of the season's most eagerly awaited world premieres was that of Benjmin Britten's new opera, Billy Budd, which had its first presentation under gala circumstances at Covent Garden on Dec. 1.

Among the problems confronting every operatic composer is the selection of a suitable libretto and in choosing the American writer Herman Melville's novel, Britten has made an adventurous and original decision. The opera contains no female characters, the cast being accordingly an all-male one. The libretto is adapted from the novel by E. M. Forster and Eric Crozier, and its importance cannot be too strongly stressed.

The plot as Americans are fairly well aware from a recent play version, concerns the Royal Navy in the year 1797, a period when England and revolutionary France were at war and the Navy was being reinforced to meet the threat of invasion. The H.M.S. Indomitable, while at sea, is on the lookout for possible recruits and stops a passing merchantman; the pressgang forcibly take off a number of seamen, among them the young Billy Budd. Conditions in the Navy at that time were appallingly hard, especially in the Lower Deck, but Budd is a fine type and takes his job seriously. He has, in fact, an innocence and uprightness which make his later sad fate doubly poignant.

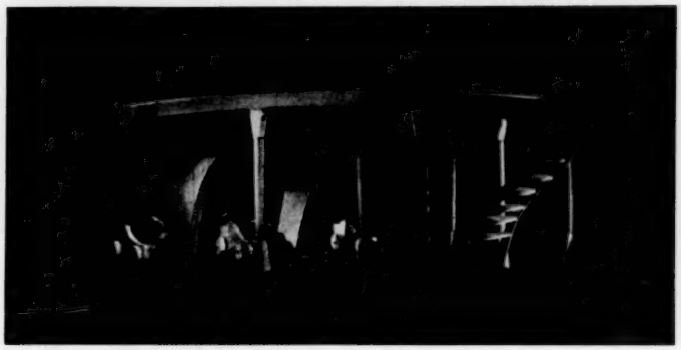
This fable of the good brought low by machinations of the base poses the problem of the nature of Justice. Billy has the misfortune to incur the wrath of the Master-at-Arms, John Claggart, a brutal, ruthless and depraved character. Claggart, for personal reasons, is determined to undermine Budd's reputation and career, and trumps up charges against him, including one of incitement to mutiny. Billy is brought before the Captain, Edward Fairfax Vere, and Claggart repeats his charge. Budd is dumbfounded at the lie levelled at him, and in a moment of uncontrollable indignation at such a denial of truth, strikes Claggart with the full force of his fist and unwittingly kills him.

Captain Vere, while fully aware of the loathesome type that Claggart represents, has witnessed the tragedy. Though his sympathies are obviously with Budd, his duty compels him to order a court-martial on a sailor striking his superior officer on shipboard at time of war. There can be only one sentence—Budd must be hanged from the yardarm—which, to the mourning of all, is duly carried out in a dramatic fourth act.

Scenes on Shipboard

The entire action of the opera takes place at sea. Each act has two scenes except the first. The scenes are as follows: Act I, Main and Quarter Decks; Act II, Captain's Cabin and Lower Deck (depicted in the accompanying photo); Act III, Main and Quarter Decks and Captain's Cabin; Act IV, Bay of the Upper Gun Deck and Main and Quarter Decks. The librettists, in addition, have written a short Prologue and Epilogue representing Vere as an old man ruminating on the tragic events of the year 1797 and his command of H.M.S. Indomitable—both vividly effective.

The opera was produced by Basil Coleman, whose groupings were admirable in design and fulfilment. It had originally been intended that Josef Krips should take charge of the opera, but owing to poor eyesight he found that working from a photostat copy of the manuscript score was too great a strain and so was compelled to withdraw. Britten (who had been present at all rehearsals) conducted, and was a most sensitive interpreter of his own score.



SCENIC DESIGN FOR BRITTEN'S BILLY BUDD. The Lower Deck, as envisaged by John Piper, who created the décor for the Covent Garden world premiere.

Roles Are Exacting

There are three characters of outstanding importance. The title role was sung by the young American baritone Theodor Uppman, whose fine voice and bearing made an instantaneous appeal. Peter Pears, who has been associated with Britten in all his operas, was a dignified Captain Vere: his enunciation was a model and his portrayal brought into clear relief the humaneness of the man. Of the three, probably the most difficult role is that of the Master-at-arms, John Claggart. Frederick Dalberg, who has recently joined the resident company, has a fine voice, sang and acted with power and dramatic insight.

Each of these parts is of supreme importance in the drama, but in an almost equal degree, so are the minor characters, of which there are sixteen. All were played with a conviction and intelligence that testified to thorough rehearsal. The chorus is an integral part of the drama, and here again—as usually at Covent Garden—immense credit is due Douglas Robinson, the chorus master, and to the producer, as the characters they represent are Ratings, Officers, Midshipmen, Marines, Powder-monkeys, Drummers and the like. Besides, a choir of children was employed. The simple but vivid scenery and costumes were designed by John Piper.

Score Has Atmosphere

Britten uses a full-scale orchestra, and there are many movements in the drama of which he makes full use to demonstrate his technical equipment, expressive imagination and fine craftsmanship. It is only possible in this article to refer to a few of the salient features, but among them are the "atmosphere" of the sea (though in a rather different way than in Peter Grimes); the colorful use of Sea Shanties; all the choral writing, especially in Act III, Scene 1, when the French Frigate is sighted; and the setting of the ballad Billy in the Darbies, sung by Budd in the prison scene.

The orchestral writing shows brilliant constructive skill and is strewn with original ideas. Particularly striking is the orchestral postlude at the end of the third act. The Prelude and Epilogue are of unique architectural design—especially the latter, when the old man's voice and the orchestra die away to nothing, thus bringing the opera to a most impressive end.

This was an occasion that may prove to be historic, and of which Covent Garden may indeed be proud. The reception was enthusiastic.

Orchestras and Recitals in Paris

PARIS.—Among the musical events of the autumn, the two concerts by the Vienna Philharmonic Orchestra under Furtwaengler were sold out.

The Orchestre National resumed its public concerts with lists devoted mainly to contemporary foreign and French music. One evening was given over to Italian composers, offerings works by Verdi, Petrassi, Ivanova and Malipiero, whose First Symphony bore the imprint of his strong musical personality.

Rubinstein and Gieseking played to houses filled to the ceiling. Milstein proved his fine virtuosity and musicianship, particularly in the Bach Chaconne. Impatiently awaited, the return here of Horowitz after an absence of twelve years, was greeted by a house sold out an hour after announcement of the event, and brought a triumphant display of his virtuosity, plus a deepened understanding.

The Cultural Relations Division of the U. S. Embassy arranged a press conference with Mme. Olga Koussevitzky, widow of the conductor, at which she announced greatly extended plans of the Koussevitzky Foundation to aid composers and students on an international scale. . . . As previously noted in Musical Courier, the music section of the Embassy also presented a fine concert of works by Roger Sessions, Frederick Jacobi, and Jacques de Menasce (two scores), with the String Quartet composed of the brothers Quattrocchi, Irene Jacobi, pianist, and de Menasce taking part.

SUZANNE DEMARQUEZ.

Metropolitan Offers Restorations, New Casts

Mozart's Le Nozze di Figaro was revived on Nov. 17 after absence of a year from the Metropolitan. Fritz Reiner conducted a good but not brilliant reading, and the staging was again by Dr. Graf. Several novelties in cast included the debut with the company of Mildred Miller, American mezzo, as Cherubino; and of Gabor Carelli as Don Curzio. Victoria de Los Angeles sang her first Countess here, while Cesare Siepi was also a new Metropolitan Figaro. Nadine Connor assumed the role of Susanna, and Jean Madeira was Marcellina. Others heard were John Brownlee, repeating his distinguished Count; Salvatore Baccaloni as a magnificent Don Bartolo; Alessio de Paolis as a skilled Don Basilio; Lorenzo Alvary as a droll Antonio; Roberta Peters as the pert Barberina; and Paula Lenchner and Margaret Roggero as two Peasant Girls. There was some new and apt choreography by Zachary Solov. Walter Taussig assisted Kurt Adler as chorus master in preparing the ensemble episodes.

The Countess of Miss de Los Angeles was a commanding one of grace and charm, and was sung with luscious tonal effect, save in a few top tones. Mr. Siepi was a youthful, genial Figaro but did not dominate the stage as some previous protagonists have done; vocally he was most adequate. An especially warm welcome was extended to the native debutante, Miss Miller, who made a genuine impression with her good looks and vocal ability as Cherubino, showing that her experience in European opera houses was a good preparation. Miss Connor was an accomplished but rather cold Susanna. Mr. Carelli made a good deal of the rather ungrateful buffo role of Curzio.

There had been some extensive restudy of the marriage scene, with less formal pageantry and more dramatic action. The costuming was in part that of the old production, with some innovations, such as the Countess' red gown, which did not blend too well with Jorgulesco's salmon-and-pale-blue boudoir. The crowded house gave a good reception to the work. R. M. K.

In the second Nozze di Figaro, on Nov. 27, Giuseppe Valdengo was heard as Count Almaviva, endowing this dignified and large-scale role with apt stage business and a generally adequate vocal command. Eleanor Steber returned to the role of the Countess, and gave clarity of voice and attractive emotional readings to her role, in which she was familiar from other seasons.

Rankin Bows in Aida

The newly staged Aida was exhibited for the third time on Nov. 22. Nell Rankin, American-born mezzo-soprano, who won first prize in the Geneva contest several years ago and has sung with leading opera companies in Europe, made her Metropolitan debut as Amneris. The young singer discharged much of her difficult assignment skillfully, and her warm, velvety voice strengthened into more telling brilliance in the Judgment Hall scene of Act IV. The cast included again the other artists heard at its opening night presentation, including Zinka Milanov as Aida, Mario del Monaco as Radames, George London as Amonasro, Jerome Hines as Ramfis and Lubomir Vichegonov as the King.

TWO AMERICAN NEWCOMERS: Norman Scott and Algerd Brazis, who bowed in Rigoletto.

NEW "MET" SINGERS: l. to r., above, Giacinto Prandelli as Alfredo, Mildred Miller as Cherubino, Renato Capecchi as the Elder Germont, George London as Amonasro. Below, Nell Rankin as Amneris; Alois Pernerstorfer as Sparafucile, Gabor Carelli as Don Curzio.

La Boheme Enters

La Boheme entered for the season on the afternoon of Nov. 24, bringing a fillip of interest in the fact that Musetta was sung for the first time by Patrice Munsel. This was a pert characterization marked by the soprano's flair for comedy, and a generally clear and effective vocal version. Victoria de los Angeles provided a vocally rich and beguilingly sung Mimi, if her acting did not always convey the *naïveté* associated with the part. Giuseppe di Stefano sang Rodolfo with ardent, youthful quality and smooth production. Frank Guarrera was the sonorous and sympathetic Marcello. Cesare Siepi gave a dynamic portrayal of Colline. Others in the cast were Clifford Harvuot as Schaunard, Lorenzo Alvary as Benoit, Paul Franke as Parpignol, and Alessio De Paolis. Alberto Erede conducted an animated and broadly conceived reading, while the chorus distinguished itself.

At the second Boheme performance, Nov. 29, Ann Bollinger sang Musetta with appealing voice and pleasing stage presence. Frank Valentino was cast as Marcello, a sturdy and well conceived portrayal.

Debuts in Traviata

The first performance of La Traviata this season, on the evening of Nov. 24, presented two leading singers of the company in debut appearances: Giacinto Prandelli as Alfredo and Renato Capecchi as Giorgio Germont. On both their engagements, Mr. Bing can be cordially congratulated. Mr. Prandelli is a lyric tenor of great vocal beauty, a first rate stylist and musician. His appearance is aristocratic, his histrionics are natural, and his interpretation dictated by great taste.

Mr. Capecchi, a genuine lyric baritone, captivates his listeners with the mellow, distinguished sound of his vocal delivery and the intelligence of his acting. He is a master of understatement, as proven in his delivery of the famous aria, Di Provenza, where with a minimum of sentimentality, he succeeded in conveying touching warmth of feeling.

Delia Rigal was Violetta. After a rather unfortunate beginning in her first act aria, Sempre Libera, she was impressive in the quiet intensity of her singing in the second act, and gave the death scene of Act IV great emotional impact.

With Désiré Defrère as stage director, and Fausto Cleva as conductor, the performance was well cast in the smaller roles, with Paula Lenchner, Margaret Roggero, Gabor Garelli, George Cehanovsky, Algerd Brazis and Osie Hawkins felicitously acting and singing their parts. The chorus, trained by Kurt Adler, sounded well disciplined; and the choreography by Zachary Solov, with Maria Karnilova making her debut as premiere danseuse in a tastefully staged Pas d'Espagne, added to the colorfulness of the stage action. H. W. L.

In the repetition of the opera at the matinee on Dec. 1, Licia Albanese returned to the role of Violetta, giving a performance which warmed to superb vocal and emotional effectiveness as the opera progressed. Messrs. Prandelli and Capecchi were again her effective chief associates, forming a trio of rare power and artistry.

Roberta Peters as Gilda

The restudied Rigoletto had its second hearing of the season on Nov. 28, with some changes in cast. Roberta Peters sang Gilda for the first time, and presented an attractive heroine. Her voice, though skillfully employed, was not in all respects varied enough in its dynamic and color effects to make this

one of her most successful portrayals, though it may grow with repetitions. Nell Rankin, American mezzo, was heard for the first time as Maddalena, and endowed this "vamp" part with grace and vocal appeal. Nicola Moscona was the effective Sparafucile, a dark and menacing vocal coloring being a feature of his enactment.

Fledermaus Returns

Last year's Metropolitan smash hit, Die Fledermaus, now being presented on tour throughout the country by two travelling companies, one of them the Metropolitan's own, returned to the regular repertoire in a resplendent performance on the evening of Nov. 30, and again was received by a house sold out for days in advance, with much enthusiasm. There was reason for jubilation, for if anything this year's production is even better than the one of last season. Again Eugene Ormandy, on loan from his Philadelphia Orchestra, appeared as guest at the conductor's desk, giving this master-score a lilting, charming transparency and holding the ensemble in firm hands.

There were three newcomers in the singing cast, Hilde Gueden as Rosalinda, Blanche Thebom as Orlofsky, and Clifford Harvuot as Frank. Also new were Maria Karnilova as Ida and the comedian Jack Mann as Frosch. Newly staged were the ballet sequences in the second act, with Strauss' Acceleration Waltz excellently and imaginatively danced by Miss Karnilova, Socrates Birsky and the corps de ballet, in choreography by Zachary Solov.

A great hit of the evening was Hilde Gueden's Rosalinda. Histrionically excellent, and always portraying the lady who finds herself through complicated circumstances on a binge, she aroused the unbounded enthusiasm of the audience by her exquisite singing all through the evening, climaxing in the second act Czardas, which stopped the show. The same effect was achieved by Patrice Munsel, who as Adele drew prolonged acclaim after her superb rendition of the air Look Me Over Once and the audition song of the last act.

Very appropriate also was the casting of Blanche Thebom as Orlofsky, her first appearance in the role; she brought to her assignment not only excellent humor, but ability to get her points across the footlights in song and acting.

Others in the cast were Charles Kullman, Brian Sullivan, John Brownlee, Paul Franke, well known in their assignments as Eistenstein, Alfred, Falke and Blind respectively, and again played their parts to the hilt. Jack Mann was effective in his last act antics. The staging of Garson Kanin, the costumes by Rolf Gerard, again were the objects of genuine admiration. H. W. L.

Cavalleria and Pagliacci Paired

The season's first Metropolitan presentation of the twin bill of Cavalleria Rusticana and Pagliacci took place on the evening of Dec. 1. Except for two roles in the former, the casts were the same as appeared in the first showing of these operas, with their new stage settings, last January.

The Mascagni performance was an exceptionally effective one, both in general music achievements and individual characterizations. Zinka Milanov gave an outstanding delineation of Santuzza, dramatically and vocally. Richard Tucker was a full-voiced, highly dramatic Turiddu. Mildred Miller, in her first Metropolitan essayal of Lola, exhibited a voice of appealing tonal quality and an understanding of the character she portrayed. Clifford Harvuot and Thelma Votipka were effective vocally in the roles of Alfio and Lucia.

Pagliacci, despite its debatable sets, held numerous features of merit. Ramon Vinay was a vigorous and capable Canio. Leonard Warren gave an effective vocal and dramatic characterization of Tonio. Delia Rigal as Nedda sang the Ballatella with authority and tonal competency. Thomas Hayward as Beppe and Frank Guarrera as Silvio satisfactorily completed the cast. Alberto Erede conducted both performances. L. C.

In a repetition of the double bill on the evening of Dec. 4, Kurt Baum replaced the scheduled Jussi Bjoerling in the role of Turiddu, and revealed his rich vocal means with good effect in that dramatic role.

First Performance of Luening Song Cycle

The Emily Dickinson Song Cycle of Otto Luening received its first New York performance on Dec. 11 at the debut of Stephanie Turash, soprano, at Carnegie Recital Hall. Miss Turash gave a preview performance of the work last August at Composers Conference in Benington, Vt. Also scheduled for first hearing in her program was a William Blake song, How Sweet I Roamed, by Bryan Dority.

1952 SUMMER SESSION

ASPEN INSTITUTE OF MUSIC

ASPEN, COLORADO

Victor Babin, *Director*

NINE WEEKS: JUNE 30 THROUGH AUGUST 30, 1952

VOICE
Leslie Chabay
Herta Glaz
Mack Harrell
Martial Singher

OPERA STUDIO
Martial Singher, *Director*
Wolfgang Vacano

DICTION AND PHONETICS
Evelina Colorni
Madeleine Milhaud

STRING INSTRUMENTS AND CHAMBER MUSIC
Szymon Goldberg, violin
Roman Totenberg, violin
Marjorie Fulton, violin
Samuel Lifschey, viola
Nikolai Graudan, violoncello
Stuart Sankey, double bass

PIANO
Victor Babin
Rudolf Firkusny
Johanna Graudan
Vitya Vronsky
Vronsky and Babin, duo piano

COMPOSITION
Charles Jones
Darius Milhaud

CONDUCTING
Joseph Rosenstock

MUSICOLOGY
Arthur Loesser

WIND INSTRUMENTS AND ENSEMBLE
Albert Tipton, flute
Lois Wann, oboe
Reginald Kell, clarinet
Norman Herzberg, bassoon
Wesley Lindskoog, trumpet
Ross Taylor, French horn

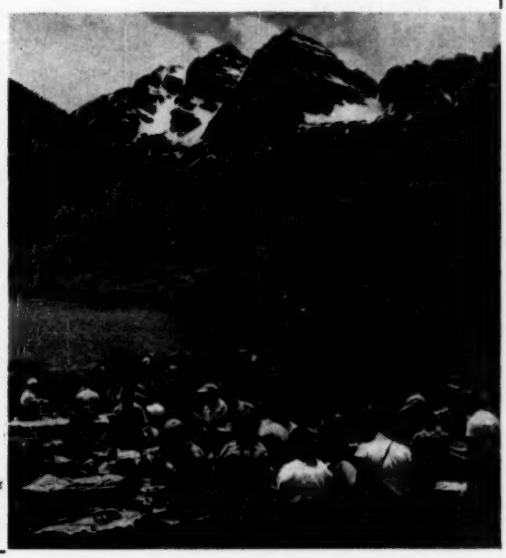
★

FOR INFORMATION ADDRESS:

Mrs. Genevieve Lyngby, *Registrar*
Aspen Institute of Music
38 South Dearborn Street (Room 502)
Chicago 3, Illinois

OR

Richard P. Leach, *Vice-President*
Aspen Institute for Humanistic Studies
33 West 54th Street
New York 19, New York



Student Picnic at Aspen

West German Cities Continue Recovery

By Dr. Erwin Kroll

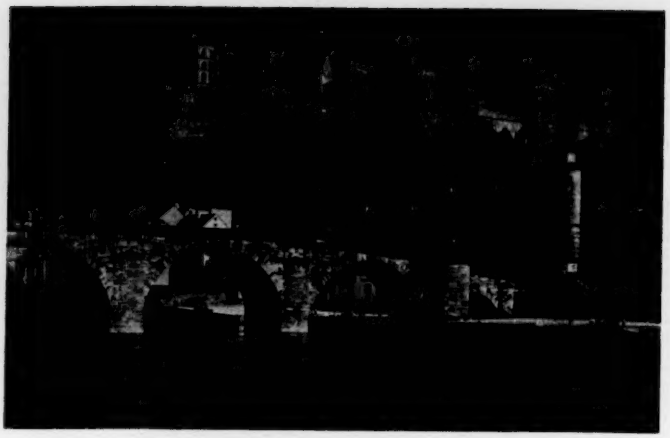
BERLIN.—The musical life of the German Bundesrepublik grows from year to year. This is true despite the fact that economic circumstances sometimes lead to temporary reverses. In a previous issue, we traced recent activities in Berlin. Some highlights of music in other cities are briefly touched upon in this article.

In Hamburg, the opera has made great strides under Guenther Rennert. In addition to Carl Orff's Der Mond and Die Kluge, which are among the more popular German contemporary operas, he gave Menotti's The Consul in its European premiere. The Northwest German Broadcasting System, headed by Hans Schmidt-Isserstedt, who also conducted in London, gives a series devoted to modern music, called Das Neue Werk (New Works). Philipp Jarnach has been appointed director of the newly opened Musik Hochschule in that city.

A Krenek Premiere

In Cologne, Ernst Krenek's new one-act opera Tarquin had its world premiere—a work of interesting style in the twelve-tone pattern. During a Congress of the International Society for Church Music in that city, the Milhaud-Claudel opera Christophe Colomb had a performance at the Opera under Richard Kraus.

Cologne's concert life welcomed an interesting event in the visit of the late Fritz Busch, to conduct after a voluntary exile of 18 years. At the Guerzenich Concerts, Guenther Wand has offered works of Messiaen, popular in Germany, also Frank Martin's oratorio In Terra Pax and Hindemith's cantata Apparebit Repentina Dies. The Musik Hochschule in Cologne is headed by Hans Mersman, a musician of progressive tendencies.



HEIDELBERG . . . The Old Bridge and Castle.

In Frankfort-on-Main, Krenek's The Life of Orestes was revived after twenty years. Winfried Zillig, conductor of the orchestra of the Hessian Broadcasting System, who composes in the Schoenberg manner, recently had an opera, Troilus und Cressida, premiered in Duesseldorf under the baton of Heinrich Hoellreiser. The Frankfort Singakademie, under Ljubimir Romanski, presented Boris Blacher's chamber opera Romeo und Juliet. The chorus of the Cäcilienverein, under Bruno Vondenhoff, gave Frank Martin's oratorio Golgotha and his Six Monologues from Hofmannsthal's Everyman.

An instance of Frankfort's enterprise is the fact that it played host to this season's festival of the International Society for Contemporary Music, June 22 to July 1, which was sponsored by the Hessian Radio with other German broadcasting organizations, and the State Theatres of that city and Wiesbaden.

Among the other German cities of this region, Darmstadt again last summer offered its Vacation Courses for New Music under well-known musicians such as Krenek, Fortner, Scherchen, Varese and others.

Wiesbaden has won prominence because of its May International Festival, under the direction of the general music director, Koehler-Helfferich, who also last October organized the German-French Cultural Days, during which the Vienna Philharmonic Orchestra appeared under Furtwaengler.

Heidelberg has an active and progressive musical director in Ewald Lindemann, and is the home of Wolfgang Fortner, one of Germany's outstanding modern composers.

In Baden-Baden, scene of many festivals in the past, the Southwest Broadcasting System, under the gifted Hans Rosbaud, furthers modern works despite conservative tastes in the local public.

Stuttgart is largely tradition-minded, though its progressive circle gathers around Hermann Reutter, whose opera Don Juan and Faust was given a world premiere there. This opus attempts to recast the operatic form in more modern terms. K. A. Hartmann's satiric musical play, Simplicius Simplicissimus, was another local novelty of interest.

The Wuertemberg State Theatre and the South German Radio System organized a series, Days of Contemporary Music, which featured works of Bartok, Schoenberg, Stravinsky and Honegger.

Enterprising Munich

Munich, as always, has a great deal of music activity. Important, as in the past, is the State Opera, in which Carl Orff's Antigone (conducted by Georg Solti) and Die Bernauerin (under Robert Heger) were novelties. Eugen Jochum is the director of the Munich Broadcasting System; Fritz Rieger heads the Philharmonic, and Solti leads the State Orchestra, while the progressive Musica Viva Society (founded by K. A. Hartmann and now managed by the Munich Radio) specializes in twelve-tone works. The new president of the old Akademie der Tonkunst is Robert Heger, formerly of Berlin. His opera Lady Hamilton, showing proficient craftsmanship, was premiered in Nuremberg under Alfons Dressel. Bayreuth, as everyone knows, last summer revived its famed Wagnerian Festival. Donaueschingen in September offered a festival of modern works, as it used to do in the past.

Ft. Collins Forces Led by Schwartz

FORT COLLINS, COLO.—The Fort Collins Civic Symphony Orchestra has started its third season of concerts in Northern Colorado under the direction of its founder and conductor, Will Schwartz. Soloists this season are Paul Parmelee, pianist; Selma Caston, soprano; Joseph Wetzels, cellist, and Gregory Chancellor, dramatic narrator. A youth concert has also been added.

In addition to his duties as conductor, Mr. Schwartz continues as violinist and director of the Schwartz Concert Trio, artists-in-residence of Colorado State College at Fort Collins. The trio, which includes Lucienne DeSimplaire, soprano, and Wendel Diebel, pianist, appears weekly on station KCOL under commercial sponsorship in addition to regular concert tours and faculty recitals. Their next concert tour is scheduled for January in Colorado and Utah, the programs featuring solos by each artist, climaxed by ensemble numbers specially arranged for trio by Mr. Schwartz.

Praise for a New York Recitalist . . .

"CALVIN DASH is a **BARITONE** whose voice falls pleasantly on the ears, whose approach to music is full of conviction and who knows the value of careful programming. His recital yesterday **showed a remarkable advance** over his debut two years ago. Mr. Dash obviously knew and felt all the nuances of his selections, and applied every means at his command to put them across. The Bach aria displayed still another side of his ability, including a **brilliant, colorful tone** and strong rhythmic impulse."

—**New York Times, Oct. 22, 1951**

"It is fantastic to suppose that anyone could be at ease in so many different schools of musical thought; but Mr. Dash was. It is obvious that he has **worked hard under TEACHERS WHO KNOW THEIR BUSINESS.** His voice is a rich, resonant baritone, projected with great skill, and absolutely even up and down the scale. He has phenomenal control in mezzo-voice passages. He can turn a phrase with rare elegance. The whole level of the recital was extraordinarily high."

—**New York Post, Oct. 22, 1951**

Mr. Dash is a student of

BERNARD TAYLOR

at Juilliard School of Music

464 Riverside Drive, N. Y. C. MO. 2-6797

Philadelphia Hears Opera in Abundance

By Samuel L. Singer

PHILADELPHIA. — For the first two months of the Quaker City's music season, the number of operas new to this city equalled the number of new symphonic works.

The operatic premiere was a double one, in a sense, for it marked the debut here of the New York City Opera Company as well as that of The Love for Three Oranges. The imagination, wit and charm of Prokofieff's fantasy were not lost on the capacity audience. Laszlo Halasz was a tower of strength at the podium; and the cast headed by Robert Rounseville, was of virtually uniform excellence. One hopes for many further visits of the company, which was presented on Emma Feldman's All Star Concert Series.

Another unfamiliar opera, which had not been given here in two or three decades, was Mazeppa, presented both here and in Manhattan by the Opera Association of New York in Ukranian. Michael Fiveisky conducted. The singing ranged from passable to good, though the acting did not. Still, this early work of Tchaikovsky was worth hearing once, anyhow.

The first two performances of the Philadelphia Civic Grand Opera Company, which promises some comparative novelties later in the season, were Rigoletto and Traviata, conducted by Giuseppe Bamboschek. Cesare Bardelli was not up to his usual standard in the title role of Rigoletto, while Graciela Rivera and Eugene Conley were satisfying in the other two major roles. Delia Rigal invested the role of Violetta in Traviata with temperament, and Costanzo Gero was more than adequate vocally as Alfredo. Robert Merrill was an artistically mature Germont.

Gino Bechi was delayed by South American appearances, and the Philadelphia La Scala Opera Company's opening performance of The Barber of Seville was postponed ten days, but Bechi as the Barber was worth waiting for. Both his acting and singing had an exceptionally vital, live quality. Hilde Reggiani and Bruno Landi were able as Rosina and the Count. Eleanor Steber repeated her triumph as Madame Butterfly, with Norman Kelley a variable Pinkerton and Lorraine Calcagno an excellent Suzuki. Carlo Moresco conducted both performances.

Irra Petina and the Kuttner-Martin company gave a performance of Fledermaus, played rather in musical comedy style.

Orchestral Novelties

The aforementioned symphony premiere was the Sixth of William Schuman, given by the Philadelphia Orchestra under Eugene Ormandy for the first time here. The work—in one movement—is serious, almost sombre on occasion, and has a soft, impressive ending. The occasional dissonance seldom grates on the ear. Alexander Brailowsky was soloist on this program in the Beethoven "Emperor" Concerto. His smooth interpretation was not heaven-storming, being in a comparatively small tonal frame, but it was valid in its way.

Two of the Orchestra's "firsts" gained honors in solo works. Jacob Krachmalnick, who succeeded Alexander Hilsberg as concertmaster, gave a sample of his artistry and beautiful tone in Strauss's Heldenleben. The Brahms First was another feature of this bill. William Kincaid, platinum-haired flutist, drew platinum-like tones from his instrument of this rare metal in Telemann's Suite in A minor for flute and strings. The Brahms Fourth also highlighted this program.

LJUBA WELITCH AS SALOME, a role which she will sing in the performance of Strauss' work to be given at the Metropolitan Opera as a benefit for the Free Milk Fund for Babies on the evening of Jan. 10. Puccini's Gianni Schicchi will share the double bill. Mrs. William Randolph Hearst is founder and president of the Fund, this year marking its 25th anniversary.

An unhackneyed French program, saluting Paris's 2000th birthday, starred that fine artist, Martial Singher. Orchestral and baritone excerpts from Berlioz's Damnation of Faust were particularly pleasing.

A welcome visitor was the New York Philharmonic-Symphony to open the All Star Concert Series, with Dimitri Mitropoulos making one of his all-too-rare appearances here. The Rachmaninoff Second Symphony had a warm, surging reading. Young Michael Rabin created an impression of much more than mere musical talent in his playing of the Paganini Violin Concerto in D. We'll be hearing him again, often.

Recital and Other Events

The only major recitalist up to this writing has indeed been a major one—Solomon. In Beethoven's Sonata, Opus 111, and works from Bach and Mozart to Debussy and Ravel he held the audience spellbound with his superlative artistry that projected just the right mood of each work.

Other visitors have included the Boys Town Choir and Euzkadi, the Basque ensemble, both making vivid and unique impressions in their local debuts. Euzkadi shared a Philadelphia Forum program with John Sebastian, harmonicist, and Susan Reed, folk singer.

The First Presbyterian Church is presenting a notable series of Wednesday evening concerts, alternating choral groups with recitals by such organists as Fernando Germani, E. Power Biggs and Carl Weinrich. The Curtis String Quartet, besides heading the concerts of the New Chamber Orchestra, has also begun its fourth series of S.R.O. concerts at the Free Library. An interesting bill presented Beethoven's String Quartet arranged from his Piano Sonata in E.

Jean Casadesus Here for Tour

Jean Casadesus began a tour of 30 engagements on Nov. 17 when he made his television debut over CBS-TV on the Faye Emerson Show. His itinerary takes him to Canada for orchestra engagements in Montreal and Winnipeg, and in the United States the young pianist's appearances with orchestra include the New York Philharmonic-Symphony, the Minneapolis Symphony, the Tri-City Symphony of Davenport, Iowa, the Chicago Symphony (in Milwaukee). He will play the Bach Triple Concerto with his parents with the Indianapolis Symphony and the Chicago Symphony.

NCAC National Concert & Artists Corporation
Concert Division: Marks Levine, Director
711 Fifth Avenue New York 22, N. Y.
Includes for Season 1951-52

ANAHID & MARO
Ajemian
VIOLINIST PIANIST

Kurt Baum
LEADING TENOR — METROPOLITAN OPERA

Marion Bell
SOPRANO

Ellabelle Davis
"The best the American concert stage can offer."—*Boston Herald*

Frank Edwinn
BASS-BARITONE
"... uncommon interpretive skill—unfortunately touching."—*Noel Straus, N. Y. Times*

Jean Graham
PIANIST

Mack Harrell
BARITONE
Opera — Concert — Oratorio

Julius Katchen
PIANIST

Steven Kennedy
AMERICAN BARITONE

Eva Likova
DRAMATIC COLORATURA SOPRANO

Salzedo CONCERT ENSEMBLE
Carlos Salzedo Jeanne Chalifoux
Ruth Freeman Mary Hill Doolittle

Joseph Schuster
CELLIST

BRIAN
Sullivan
LEADING TENOR — METROPOLITAN OPERA

Coppicus, Schang & Brown, Inc.
Division
COLUMBIA ARTISTS MANAGEMENT, Inc.
113 W. 57th St. New York

Mario Braggiotti

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

GORODNITZKI

SUSAN REED

Tossy Spivakovsky

Gladys Swarthout

NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Nov. 22, E.—Gluck's Overture to Alceste was an opening number of simplicity and nobility. In Mr. Mitropoulos' skilled reading, it formed a suitable introduction to Rudolf Serkin's interpretation of Brahms' First Concerto for piano and orchestra, a translation of the loftiest musical experiences into a symphonic picture of overwhelming grandeur.

Richard Mohaupt's Symphony No. 1 received its second performance at the Philharmonic's concerts, having been premiered there in 1942. It is an interesting study in rhythm, orchestrated by an imaginative musician, and was well received by the audience, which called the composer on stage several times. The concert closed with Balakireff's Islamey, arranged for orchestra by Alfredo Casella. H. W. L.

Nov. 24, E.—Jean Casadesus, pianist, youngest member of the distinguished family of musicians, proved with his first appearance as soloist of the Philharmonic Orchestra that he is a full-fledged artist who must be considered on his own merits. His vehicle was the seldom heard Fifth Piano Concerto by Saint-Saëns, which in his interpretation became fully alive. Mr. Casadesus has a fine touch, his technic shows elegance and eloquence, and his interpretative gifts are imaginative and persuasive. He deservedly had a great success with the audience. The program included Beethoven's Symphony No. 1, which was also repeated on Sunday afternoon, and Brahms' Fourth Symphony. H. W. L.

Nov. 29, E.—Michael Rabin, 15-year-old violinist, whose father has been a member of the violin section of the orchestra for thirty years, made his official Philharmonic debut in Paganini's D major Concerto. The young artist commands his instrument impressively. He has a beautiful, round, warm tone, an excellent bowing arm and great digital dexterity. Accompanied by the orchestra with especially friendly support, he gave a stunning performance and received a prolonged ovation.

The concert opened with Hans Pfitzner's Preludes to Acts I, II and III from his music drama Palestrina. Mr. Mitropoulos interpreted this introspective music with delicacy and insight into its intimate and romantic content. He closed the concert with Brahms' First Symphony; the interpretation, though revealing beautiful sonorities, suffered from arbitrary tempo changes.

On Sunday afternoon, Dec. 2, the concert opened with Wolf-Ferrari's Overture to the Secret of Suzanne. Rabin played Wieniawski's Violin Concerto No. 1, again exhibiting his technical prowess with notable success. H. W. L.

Philadelphia Orchestra, Eugene Ormandy conducting, Nov. 27, E.—Verdi's Requiem Mass was performed by the Philadelphia Orchestra, with the assistance of Frances Yeend, soprano; Nan Merriman, mezzo-soprano; Andrew McKinley, tenor; and Mack Harrell, baritone, and the combined choruses of Temple University Choirs (Elaine Brown, director) and the University of Pennsylvania Choral Society (Robert S. Godsall, director).

It was a performance of stirring and deeply moving impact, well balanced in detail and never losing its great structural dimensions. The incomparable orchestra played with admirable lucidity and the choruses sang with the same effect. The great fugue of the Sanctus was transparent, growing in intensity as it built to its climatic ending. When after the almost whispered Requiem of the beginning, the trumpets of judgment day sounded—they were posted on the second balcony—the vision of the last day really became a frightening reality.

The soloists were in fine vocal condition. Even the tenor of Mr. McKinley, basically not very apt for such an assignment, eventually in the Offertorium seemed to comply with it. Mr. Harrell was, as always, a deeply musical and intelligent singer—though perhaps a darker colored bass was called for in this part. Nan Merriman, with her warm and beautiful voice, and Frances Yeend, whose soprano soared over the chorus like a silvery ray of the sun, completed an ensemble of unity and vocal attractiveness. H. W. L.

Jeanette La Bianca, N. Y. debut, No. 20, E.—Heard in her first major New York recital, the 17-year-old singer quickly established her right to be considered an artist and musician of superlative gifts. Her technical agility is a marvel of speed and accuracy. Fabulous scales, pyrotechnical staccati, lovely legato line, a rare control of *messa di voce* and long, beautifully turned phrasing—all are at her command. Miss La Bianca radiates charm. Her voice is young, unforced and, quite naturally, sounded occasionally small in the great hall. It has carrying quality, however, and was particularly effective in the beautifully sung Ah, non credea by Bellini, and the Adam Variation, in which the young diva vied successfully with flutist John Wummer. The Cimara Variations, also with

(*Continued on page* 16)

Coppicus, Schang & Brown, Inc.
DIVISION OF COLUMBIA ARTISTS MANAGEMENT, INC.
113 W. 57th St., New York 19, N. Y. . . . . Circle 7-6900

DE PAUR'S INFANTRY CHORUS
Leonard De Paur, Conductor

TRAPP FAMILY SINGERS
Dr. Franz Wasner, Conductor

SLAVENSKA'S BALLET VARIANTE
7th Season — Direction of Mia Slavenska

MATA & HARI
and their Assisting Artists—COMEDY DANCERS

LITTLE ORCHESTRA SOCIETY
First Road Tour — Thomas Scherman, Conductor

VRONSKY & BABIN
(Steinway Pianos) — Premier Two-Piano Team

THE PAGANINI QUARTET

THE CHOIR CORNER

THE GLASTONBURY THORN: A Christmas Legend

By Leon Carson

ONE of the very oldest Christmas legends is that concerning the Glastonbury Thorn. Traditionally, and not infrequently in actuality, it blooms at the season of the Saviour's birth. In medieval times, it is said, when English royalty visited Glastonbury a bloom was plucked, placed in a silver box, and presented to the visiting royal personage.

The little Somersetshire town of Glastonbury, lying a short distance south of Bristol, England, boasts the ruins of a famous abbey founded in Roman times and rebuilt during the 8th century. The oldest existing portion is that called St. Joseph's Chapel, and around it there grows a rose bush which has become known as the Mystic Thorn.

Tradition has it that the first Christian Church built in England was erected by Joseph of Arimathea, the same who provided a tomb for Jesus, and that he preached Christianity to the native Britons. The tale relates how, on a mission of evangelization, a small band of pilgrims headed by Joseph, an Israelite, wealthy but persecuted because of his faith, reached the shore of Britain on Christmas Eve in the year 63 A.D. Joseph carried with him the sacred relic of the Chalice of the Last Supper.

As they reached the summit of the rugged hill overlooking the valley of Glastonbury, their venerable leader planted his staff in the ground and claimed possession of the land in the name of Christ. The legend asserts that immediately the staff took root and grew in miraculous fashion before the very eyes of the hostile band of Britons gathered to contest the progress of the pilgrimage. The fragrance of flowers and greenery filled the air, and from the sight of it all, the Britons fled in disorder. A little church was built on the site of the old abbey, from which the new religion was preached.

THE GLASTONBURY THORN in the Close of Washington Cathedral.

In any case, the Glastonbury Thorn for centuries has been regarded with reverence. After being cut down by a Puritan fanatic in the 17th century, a new growth sprang to life. Cuttings from the famous rose tree have been distributed to many parts of the world.

Transplanted to New World

In the Washington Cathedral on Mount Saint Alban in Washington, D. C., there is a beautiful chapel dedicated to St. Joseph of Arimathea, the central figure of the legend, and within the close of the Cathedral a slip from the Glastonbury Thorn has grown into a flourishing tree.

In 1919 the Prince of Wales visited the Washington Cathedral, and although it was in the month of November, several blossoms appeared on the tree. They were picked and placed in a silver box and presented to him by the Bishop of Washington. This year, on November 2, Princess Elizabeth paid a visit to the Cathedral, and true to the tradition of the Glastonbury Thorn, it showed four blossoms. These blooms were cut, placed in a silver case and given to Her Royal Highness.

And so this delightful legend lives on in the minds and hearts of those who are inclined to love mystery coupled with realism.

(Bibliography: Cathedral Age (Cathedral Magazine); Guide to Washington Cathedral.

Choral and Organ Notes

A lecture-demonstration was given by the Rev. Jos. R. Foley, C.S.P., in conjunction with the Paulist Choristers of New York at St. Paul the Apostle School on Nov. 13, in which the subject of all-male choral training was featured. . . . The Cantata Singers, Arthur Mendel conducting, performed a group of four Bach "B minor Mass Cantatas" at the Church of the Heavenly Rest, New York, Nov. 13. These contained the originals of the Crucifixus, Qui tollis, Et expecto and Patrem omnipotentem of the Mass. . . . Christmas Oratorio (Saint-Saëns) and Carols of Many Nations (with violin, cello, harp and organ) will be sung by the choir and soloists of The Brick Church on the afternoons of Dec. 16 and 23 respectively. Special Christmas music will be featured at the morning service on Dec. 23, and at 11 P.M. on New Year's Eve, the Buxtehude "Twilight Music" will be given by full choir, two violins and organ. Clarence Dickinson, organist and choirmaster. . . . Portions of The Messiah by Handel were given by the choir of Plymouth Church, Brooklyn, under the direction of Henry Pfohl; soloists, Joan Brainerd, Pauline Pierce, Lewis Brooks and Thomas Johnson. . . . Advent and Christmas music from The Messiah were given at the Central Presbyterian Church, New York on Nov. 25, under the direction of Hugh Giles. Soloists, Freda Heming, Lilian Knowles, Willard Pierce, Allan Curtiss. . . . Lillian Carpenter was heard in an organ recital in the First Presbyterian Church, Yonkers, N. Y., on Nov. 25. . . . The American Guild of Organists presented William C. Teague of Shreveport, La., in an organ recital at Columbia University on Nov. 19; compositions by Reubke, Bach, Mozart, Fisher, Purvis, Dupré were played. . . . In the 1951 A.G.O. examinations, five were chosen for the Fellowship membership, twenty-four in the Associateship classification, and eleven succeeded in passing the test in the Choir Master section. . . . Under A.G.O. auspices, Peter Wilhousky was heard in a lecture on Quality in Choral Tone at St. Barthomolew's Community House, New York, on Dec. 4.

MUSIC FOR THE CHURCH

For Mixed Chorus

A PSALM OF DAVID, by Norman Dello Joio, mixed voices and piano, or brass, strings and percussion. Carl Fischer, Inc., N. Y., $2.

A large-scale modern choral work; Latin text from the Vulgate and English from King James version. Score is a powerful plea with opening words "Miserere mei." There are 3 main divisions and brief coda, with several short instrumental interludes and brief solo lines for the various voices. It builds to a tremendous climax. The idiom is characteristic of Mr. Dello Joio's work, lyrical as well as contemporary in its dissonance. Length, 75-pages. Full score and parts available on rental.

TURN THOU UNTO ME, O LORD, by Haydn Morgan; anthem for SATB, accomp. ad. lib., with brief solo or unison passage opening the work. Vigorous and melodious in style. LEAD ME, LORD, a setting by Garth Edmundson; words from Psalms 5:8 and 4:8; is transparently written for four mixed voices. Accomp. for rehearsal only. Both J. Fischer & Bro., N. Y. 15c and 18c respectively.

BE STILL, MY SOUL, by John M. Rasley, and DO NOT I LOVE THEE, O MY LORD, by John W. Work, are tuneful, expertly written works in the Theo. Presser Library of Anthems for Mixed Voices. Organ accompaniments. Each 16c.

For Organ Solo

THREE QUIET PRELUDES, by Frederick Jacobi. H. W. Gray Co., N. Y. Written by the well-known American composer for use in the synagogue during the Kaddish or the Silent Prayer, but the musical style and atmosphere make them also appropriate for other dominations. One-page preludes, useful in establishing a devotional mood; slightly modern in their harmonies.

PRELUDE AND FUNERAL MARCH, by Jean Sibelius, tr. for organ by Channing Lefebre. Galaxy Music Corp., N. Y., 75c. The Finnish master has provided two contrasting pieces, each of 2 pages, which show vigorous melodic sense and simplicity of design. The transcriptions are well suited to the pipe organ.

FATHER FLANAGAN'S
BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR
NOW BOOKING — WRITE FATHER NICHOLAS H. WEGNER, BOYS TOWN, NEB.

SILHOUETTES By MARY CRAIG

Christine De Santi Has Versatile Career

In our first few moments of conversation, Mme De Santi established an atmosphere of authority and optimism regarding voice-training.

"I am certain," she affirmed, "granted one clear, free tone in the vocal range, the voice can be built or restored. I believe that unless there is incurable physical disability there is no voice that

CHRISTINE DE SANTI, soprano and teacher of singing.

it is impossible to adjust. While every teacher naturally finds pleasure in guiding a fresh, unspoiled singing talent, I really like to work out problems. I like to hear progress from constriction to decent tone, adequate range, accurate pitch." She further insisted that there is no need for uneven, shaky singing, as it can be corrected.

Study under famous teachers and wide experience as a prima donna have clarified and proved Mme. De Santi's principles and beliefs. Her own singing career on two continents included numerous operatic performances and she brings into her studio much of the aura of the lyric theatre.

Born in Sabaz, Serbia, she studied in colleges and schools of Belgrade, Vienna and Berlin, where she began serious voice work slanted towards opera under Max Stange. In Rome, Christine De Santi was a protegée of Queen Elena; in her childhood she had protection and scholarships from the Queen Mother of Serbia. She did special voice and operatic study under Maestro DiPietro of the Liceo of Santa Cecilia in Rome, opera coaching with De Angelis and Gemma Bellincioni. When she went to Milan the training proceeded, her teachers including Carignani, Bello and Bettinelli, with *mise-en-scène* under Teresa Boito-Valvassura.

Aida in Milan was De Santi's debut assignment, and other engagements were forthcoming for dramatic soprano roles, including leads in Tosca, Il Trovatore, Un Ballo in Maschera, La Forza del Destino, Die Walküre, Cavalleria Rusticana and other works. The Royal Opera in Rome, in Belgrade, the opera houses of France, Holland, Mexico were added to those in Livorno, Naples and Milan, while concerts took Mme. De Santi on tour across Continental Europe from France to Greece and eventually to the United States. New York, Philadelphia, San Francisco, Seattle, other principal centers around the country heard the Serbian soprano in recital and in concerts from which she gave the entire proceeds to War Orphans or to the Red Cross.

Mme. De Santi for some time acted as music critic for the American Srbobran of Pittsburgh. Now she is devoting her time, apart from her own singing engagements, to her New York studios where she combines instruction in voice, opera and acting.

FRANCESCA DUVAL, American lyric soprano of La Scala, Milan, has been singing leading roles in opera houses of Continental Europe. Her roles for these engagements have included Manon (Massenet), Violetta in Traviata, Mimi, Desdemona, Turandot, and Euridice in the Gluck Orfeo. Miss Duval is shown here as Manon.

Mary Curtis in Operas Abroad

Mary Curtis, 24-year-old soprano from Lowell, Mass., who sang leading lyric roles at the opera in Lima, Peru, this month, has been engaged to open the season at the Royal Opera in Cairo in January in Mefistofele. In the interim she will sing in Il Trovatore in Parma, Piacenza and Novara, Italy.

ALTHOUSE
VOCAL STUDIO: 260 West 72
TR. 7-3538 New York 23, N. Y.

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 160 W. 73rd St., N.Y.C. 23 EN. 2-4068

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0406

Mme. GURNEY-RAYMOND
Vocal Therapy—Builder and Mender of Voices
175 Dartmouth St., Boston—KE 6-6753—N.A.T.S.
1013 Carnegie Studios—N. Y. C. 19—CI 7-1988

MARGARET MATZENAUER
20 years Leading Mezzo of the Metropolitan Opera
Complete Training: Opera — Oratorio — Concert — Radio
By Appointment—Write: 225 W. 86th St., Apt. 712, N. Y. 24

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18..... LO. 5-3249 LO. 4-2717

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N. Y. C. TR. 3-8660
NATS NYSTA AGMA
(American Academy of Teachers of Singing)

LEONARD PETRI
TENOR — TEACHER OF VOICE
Specializing in Voice Placement
Hotel Ansonia—73rd & B'way., Apt. 3-16G, N.Y.C. SU. 7-3300

RHEA SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI 6-0048

RENATO BELLINI
TEACHER OF SINGING — COACH and COMPOSER
Studio — 171 W. 71, New York 23, N. Y.
SC. 4-8926 CO. 5-7975

Nevada VAN DER VEER
TEACHER OF SINGING
Voice — Program-Building — Oratorio
58 W. 58, New York 19, N. Y. EL. 5-7487

HERBERT JANSSEN
LEADING BARITONE, METROPOLITAN OPERA
Teacher of Singing
Hotel Ansonia, Broadway & 73 St., N. Y. 23, N. Y.

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

ROMLEY FELL
TEACHER OF SINGING
Studio: 38 James St., Newark 2, N. J.
Telephone Market 2-0020 NYSTA—NATS

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5889; NATS-NYSTA

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, languages, stage
865 West End Ave., N. Y. C. ACademy 2-8154

Sarah Peck More
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford Tel. 5-4095
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
Member NYSTA and NATS
17 E. 86th St., N. Y. City 28 ATwater 9-5308

New Menotti TV Opera Is Legend of Nativity

The new opera by Gian-Carlo Menotti, Amahl and the Night Visitors, which describes a visit to a poor peasant's hut by the Three Kings, will have its world premiere over NBC-TV on Christmas Eve (9:30 p.m., EST) with direction by the composer. The work, commissioned by the National Broadcasting Company on a $5,000 grant, will have its stage premiere on Feb. 21 by the School of Music at Indiana University, Bloomington, Ind., on a double bill with The Drug Store, by Walter Kauffman, conductor of the Winnipeg Symphony Orchestra. Ernst Hoffman is the musical director and Hans Busch the stage director for the latter productions, to be repeated on Feb. 22, 23 and 24.

The story concerns a little crippled shepherd lad, Amahl, who with his mother welcomes the Magi with their treasures. The mother is envious of their riches, and steals some gold while they are asleep, is caught, but when she explains she needs it for her starving child, is forgiven. Touched by their story of the newborn Child for whom the gold is destined, she returns it and wishes to add a gift of her own. Little Amahl impulsively hands the Three Kings his most precious possession, a wooden crutch, and in doing so is miraculously cured of his lameness. As dawn appears the visitors set out for Bethlehem, and Amahl is allowed to join them, to give thanks to the Christ Child.

The idea came to the composer when he saw a Hieronymus Bosch painting of the Three Kings visiting the manger. The opera, begun six months ago, was written specifically for TV but can also be presented in a theatre. Its duration is fifty minutes, and its leading role utilizes a boy singer.

Cantelli Returns to NBC Symphony

At the NBC Symphony Orchestra concert on Dec. 1, in Carnegie Hall, the program which Guido Cantelli, Toscanini's own discovery, conducted, again revealed an expert interpreter and a batonist of high standards. Mr. Cantelli has the secret of making an orchestra sound and sing; he also shows mastery in conveying his interpretative intentions to the instrumentalists. Every detail was clear, with the result that his readings were of great plasticity and dynamic sensitivity. Mozart's Overture to the Marriage of Figaro, in an animated reading, was followed by Mendelssohn's Italian Symphony. Mr. Cantelli's virile, rhythmically strong, and in lyric sections warm and sensuous interpretation of the latter score elicited many highlights. The second half of the concert was devoted to works by Ravel. His Pavane for a Defunct Princess was a real elegiac song. La Valse proved a virtuosic effort of electrifying power. The audience responded with a long ovation.

H. W. L.

RADIO NOTEBOOK

Victims of the Italian floods will be aided by a benefit concert to be given by Arturo Toscanini and the NBC Symphony Orchestra on Dec. 22, at Carnegie Hall, under the sponsorship of the Italian Welfare League, Inc. The second half will be broadcast (NBC, 6:30, p.m., EST.) . . .

WQXR marked its 15th anniversary of activity in the commercial programming of good music on Dec. 3; in 1936 the present call letters were assigned to what had been an experimental broadcasting station known since 1934 as W2XR and the Interstate Broadcasting Company was formed by John V. L. Hogan and Elliott M. Sanger. . . . The program Rhode Island Sings, sent out by the R. I. Broadcasting Corp., under the direction of Herta Sperber, is presenting programs of Christmas music on Thursday afternoons during December, utilizing vocal talent from that state. . . . Sir Arthur Bliss's Second String Quartet received its American premiere when the Griller Quartet played this work at the Library of Congress on Jan. 26, 1951, a hearing broadcast over WBMS-FM. The performance in San Francisco by the same organization recently was its premiere in that city, not first American hearing, as reported in the issue of Nov. 15. . . .

The Indianapolis Symphony Orchestra, with Dr. Fabien Sevitzky conducting, will give seven telecasts over station WFBH-TV (8-8:30 p.m.), on Dec. 18 and 25, Jan. 1, Feb. 5, 12, 19 and 26. The series is sponsored by three Indiana businesses firms, Gates Motors, Gibson Co. and Arvin Industries. . . .

Changes in CBC, Canadian network, include the appointment of Dr. Augustin Frigon, former General Manager, to a new senior post, Director of Planning, while Donald Manson becomes the new General Manager and Alphonse Quimet has been named Assistant General Manager. . . .

WOR-Mutual adds ten new programs to its schedule during week of Dec. 31, with a signing of a contract to employ M-G-M headliners; this series includes M-G-M Musical Comedy Theatre of the Air (Weds., 8-9 p.m.) presenting "condensations of musical films." . . .

Group music instruction without cost via the air is being tried out by University of Michigan Extension Service, over the school's station WUOM-FM, Ann Arbor (Tuesdays, 4:15 p.m.), the series being conducted by James L. Buckborough, head of instrumental music, Highland Park Board of Education, and state chairman of class piano program; Waldo Abbot is the University's director of broadcasting. A practice keyboard of cardboard is sent to all who register, and music books are supplied without expense to the University by Grinnell Bros., Detroit. . . .

Xavier University Concert Choir sang on WQXR, Thanksgiving Day (9:30-10 p.m.). . . . Ruby Mercer and Ted Haig introduced a new program called Music We Like over WOR, Nov. 17 (heard Tues., Thurs., and Sat., 11:15-11:30 p.m.); guest on first program was Patrice Munsel, and recordings by that soprano were played. . . . Lucine Amara, soprano, and Lubomir Vichegonov, bass, both of the "Met," sang arias from Les Huguenots on WOR-Mutual's Sylvan Levin Opera Concert, Nov. 18 (9:30 p.m.). On this spot, Rosalind Nadell, contralto, and Frederick Jagel, tenor, were soloists, Nov. 25.

FEMININE ORPHEUS . . . Margaret Sittig charms a fur-bearing audience at the wild animal farm, near Stroudsburg, Pa. The violinist and her father (with her in the picture) were heard in recital at Bristol, Pa., on Dec. 11, and soon after will leave for their annual southern tour. Nov. 9 Miss Sittig played at Abbot Academy, Andover, Mass., with Kate Friskin, sister of James Friskin.

SYLVAN LEVIN
MUSIC DIRECTOR, Station WOR
1440 Broadway, New York 18, N. Y.

HERMAN NEUMAN
MUSIC DIRECTOR, Station WNYC
2500 Municipal Building, New York 7, N. Y.

ROY CAMPBELL
TEACHER OF SUCCESSFUL SINGERS
Styl-izing for Radio, Television and the Theatre.
607-08 Carnegie Hall New York

Telephone Circle 7-1686
Cables: ACCARTISTS, N. Y.
MICHEL KACHOUK
FEODOR CHALIAPINE (1918-1938)
SERGE KOUSSEVITZKY (1919-1951)
INDEPENDENT CONCERT MANAGER

Arrangements of Concerts
Exclusively Personal Service
Outstanding Mailing Lists

Personal Relations:
United States—Canada—Europe
Central and South America

59 West 55th Street, New York 19, N. Y.

Founded 1880
Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Tel. Circle 7-4500 Cable Address, MUSICURIER

GRACE NYLEN, *President-General Manager.*
MARCELLA SCHMOEGER, *Vice-President, Treas.*

Managing Editor, RUSSELL M. KERR
Associate Editors, MARY CRAIG, RENÉ DEVRIES, ROSALYN KROKOVER, MARY STOLTZFUS.
Contributing Editors, HAROLD C. SCHONBERG, BERNICE FROST and HENRY HARRIS.
Educational Consultant; Choir Music, LEON CARSON
Foreign Editor, DR. HENRY W. LEVINGER.
Promotion, DOROTHY BERSIN.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

musical COURIER

DECEMBER 15, 1951

MUSICAL COURIER REPRESENTATIVES, U. S. A. and LATIN AMERICA:
CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6110 and 5804). BOSTON: Jules Wolffers, 1572 Beacon St., Waban, Mass. LOS ANGELES: C. Sharpless Hickman, 701 Ocean Ave., Santa Monica (Santa Monica 44511), editorial representative; Dorothy Bersin, promotion, temporary address: 358 N. La Jolla (WE 3-6731). SAN FRANCISCO: Charlotte Hiller, 155 Seal Rock Drive. DETROIT: Marion Gerhardt, 2257 Webb. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON: James G. Deane, 1615 Kenyon St., N.W. RIO DE JANEIRO: Ceicao de Barros Barreto, Avenida Atlantica 4146, Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213.

EUROPE AND FAR EAST:
ENGLAND: Arthur Notcutt, 18 Abbey Court, Abbey Rd., London N.W. 8. AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Erwin Kroll, Laubacherstrasse 14, Berlin-Friedenau. HUNGARY: Frederic Sandor, Kresz Geza-utca 17, Budapest V. ITALY: Mrs. Mary Tibaldi Chiesa, Piazza Volontari 4, Milan. NETHERLANDS: Friis R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. SWITZERLAND: Peter Mieg, Lenzburg. JAPAN: Viscount Taktoshi Kyogoku, 9 Onden 1 Chome, Shibuyaku, Tokyo. AUSTRALIA: Eunice Gardiner, Daily Telegraph, 168-174 Castlereagh St., Sydney, N. S. W.

Music School Heads Meet in Cincinnati

CINCINNATI.—The 27th annual convention of the National Association of Schools of Music was held here from Thanksgiving Day through Nov. 25. The organization, which held its own convention this year, has had a steady growth. Applause resounded in the Pavilion Caprice of the Netherland Plaza when announcement was made by Dr. Price Doyle, president, that the total of schools affiliated with the organization had reached 204. Incidentally, members for the first time include two generations of the same family—Dr. Barrett Stout, director of the School of Music, Louisiana State University, and his son, Kemble Stout, director of the music department ,State College of Washington, Pullman.

The officers chosen for the coming year are: Price Doyle, president; William Doty, vice-president; Frank B. Jordan, treasurer; Burnet C. Tuthill, secretary. The Commission on Curricula includes Earl V. Moore, chairman; Raymond B. Kendall, and Roy Underwood. The Commission on Graduate Study lists Howard Hanson, chairman; David Robertson, and Thomas Gorton. Luther A. Richman was elected to the Commission on Ethics.

The convention closed with an afternoon concert in Music Hall by the Cincinnati Symphony Orchestra under the direction of Thor Johnson. The program had undergone some changes ,and consisted of a suite from Handel's Water Music; the Symphony No. 3 in A minor by Randall Thompson, of the music department at Harvard University; and Brahms' Double Concerto with Isaac Stern and Gregor Piatigorsky as the exceptional soloists. Following the concert a reception was held at the College of Music of Cincinnati.

Amendments Proposed

The first general session included various officers' reports and those of commissions and standing committees. There was a joint discussion at the second general session with representatives of the Music Educators National Conference, headed by Marguerite V. Hood, national president, of Ann Arbor, Mich., on the content of the B. Mus. Ed. curriculum. Later in the afternoon, Raymond Kendall, University of Southern California, continued the discussion begun last year on the subject, Should the NASM consider a change in the present constitution as it involves vice-presidents? It was proposed to divide

RE-ELECTED OFFICERS . . . Among the executives of the National Association of Schools of Music chosen at the 27th convention in Cincinnati were, l. to r.: Burnet C. Tuthill, secretary; Price Doyle, president; and Frank B. Jordan, treasurer.

the country into nine districts, each to have its own vice-president; and this was embodied in legislation later submitted to the convention.

It was also proposed that "representatives of member schools located in each of the several districts shall meet annually in connection with the general meeting of the Association, at which time each group will nominate and elect from its own number a district governor, and it shall be his duty to preside over meetings of representatives of member schools in the district and to act on such district problems as may be authorized by the group."

At the third general session the proposals included one to amend Article IX of the bylaws to require that member schools list in their catalogues the degrees for which they have been approved. A resolution on reexamination was also passed by which a study of five years' duration will be made of the practices in the member schools, with allocation of funds for visitation of the institutions by the Commission on Curricula. This was deemed important in view of the fact that changes may have occurred during the last decade, when the system of periodic visiting was discontinued owing to the war.

Aid to Composers Planned

Discussing the subject, How Can More Music Be Secured for Radio and Concert Performances? Carl Haverlin, president of Broadcast Music, Inc., New York, outlined the plans for Young Composers Radio Awards. Details of these awards for both colleges and secondary schools were published in Musical Courier's issue of August, 1951. For the 1952 contest, it was announced that compositions may be entered as soon as the regulations are distributed in final form. This should be shortly after the beginning of the New Year. The contest will end at the close of the school year in June, 1952, and awards will be made as soon as practicable thereafter. Inquiries may be addressed to Carl Haverlin, Chairman of the Standing Committee, Young Composers Radio Awards, 580 Fifth Ave., New York 10, N. Y.

Performance of a Sonata for trumpet and piano by Burnet Tuthill, commissioned by the NASM, was a feature of the fourth general session, with Mary G. Kelly as trumpet soloist. Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., then was heard in a discussion of The Problems of the Doctorate in Music, which included the thesis that this degree, though recognized as appropriate in musicology and some graduate schools in composition, does not fill the needs of musicians interested primarily in performance. He said that the Doctor of Music degree had been so widely used as an honorary award that its validity as a degree in course was not recognized. He urged discussion on whether there was a need for creating a "practitioner's degree" and perhaps its adoption by all member schools. Karl Ahrendt also spoke on a plan for revitalizing string programs.

At the fifth general session, Wiktor Labunski canvassed methods for increasing scholarship funds. This final session also included a report of the Research Committee delivered by Thomas Gorton; the presentation and discussion of record forms for listing accomplishments of preparatory students, by Ralph W. Clewell; and a forum on some administrative problems, with Daniel Sternberg and Max Mitchell as leader of the discussion. The legislative session and election of officers followed.

Austrian Festivals Announced

Announcement has been made of the following music festivals to be held in Austria next summer: Vienna Spring Music series, May 24 to June 15; Graz, beginning of July; Bregenz, July 26 to Aug. 17; Salzburg, July 26 to Aug. 31.

Indianapolis Has Premieres

INDIANAPOLIS.—The first two pairs of concerts by the Indianapolis Symphony Orchestra, under Fabien Sevitzky's baton, bristled with novelties. In the first pair the patrons heard the world premiere of an ingenious Concerto for Orchestra by Frederick Piket, composer born in Vienna and now living in New York. Each of the five movements features a different group of instruments, and though based on the concerto grosso those in the concertante are given solo opportunities. The same concerts listed the U. S. first hearing of a Symphony in D minor by Vincenzo Bellini, composer of Norma, celebrating the 150th anniversary of his birth—music of its day but not without interest.

The second pair included the first hearings in this country of Rachmaninoff's Youth Symphony and Scherzo, comprising two movements composed while he was still a student at the Moscow Conservatory in 1891. The MS. was discovered and revived several years ago in Russia. It is prophetic of the later style of the composer, but does not bear any particular relation to his symphony No. 1.

Another American premiere in this interesting list was that of Gretchaninoff's Suite for strings and harp, including three picturesque and pleasing movements, En Plein Air, Meditation and Kermesse. Other items conducted by Dr. Sevitzky were the Sibelius Violin Concerto, with solo part by Ruggiero Ricci, and the Elgar Enigma Variations.

D. R.

Silver Notes in Store Concert

ROCHESTER, N. Y.—A novel form of musical "tie-in" took place on Nov. 15—the same day when, later in the evening, the Rochester Philharmonic Orchestra, under Erich Leinsdorf, opened its season at the Eastman Theatre. Benefitting the causes of music and trade, a daytime concert was given in the silverware department at Scheer's Department Store by Karen Keys, 19-year-old pianist and scholarship student at the Eastman School of Music. She played works of Bach, Weber and Chopin to the delectation of 600 or more shoppers. The impromptu concert was sponsored by the Gorham Silver Co., of New York, which recently evolved a new flatware pattern called Rondo.

Elman for Gabrilowitsch Series

Mischa Elman will be featured in three concerts devoted to violin concertos by the National Orchestral Association under Leon Barzin. The programs, which comprise the 1952 Gabrilowitsch Memorial Series, will take place on Saturday afternoons, Feb. 9, March 22 and April 12, and offer music from the literature of Bach, Mozart, Beethoven, Wieniawski, Mendelssohn, Tchaikovsky, Bruch, Lalo and Brahms.

Auditions Winners in Recital

Sylvia Rosenberg, violinist, appeared in recital on Nov. 11 at the Theresa L. Kaufmann Auditorium of the YM and YWHA, as an audition winner for 1951 of the Y's department of music. David Bar-Illan, pianist, the other winner, appeared jointly with Miss Rosenberg. Miss Rosenberg was the only instrumentalist chosen last spring to join the artist list of the National Music Legaue.

"Voice Placement Is the LIFE or DEATH of a Singer"
IF YOU ARE NOT DEVELOPING VOCALLY CONSULT
MAX ALTGLASS
"The Outstanding Authority of Voice Placement"
16 YEARS TENOR METROPOLITAN OPERA
Only Teacher of MARIA MUELLER, eleven years star of the Metropolitan Opera. Other artists in the Altglass Studio roster are FRIEDA HEMPEL, famous coloratura, HANS CLEMENS, former tenor of the Metropolitan Opera, and F. KIENZL, dramatic soprano Hamburg Staatsoper, and other celebrities.
415 Central Park West, New York City — ACademy 2-4401

OPPORTUNITY FOR AMERICAN ARTISTS
VOCALISTS AND INSTRUMENTALISTS
EUROPEAN CONCERT TOURS . . . OPERATIC DEBUTS IN ITALY
ARRANGED AND GUARANTEED
WLADIMIR LUBARSKY—SUITE 918, 119 W. 57 ST., N. Y. 19, N. Y. — JUDSON 2-1958

HELEN CHASE VOICE
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — TV — RADIO
Member NYSTA & NATS — 251 W. 92nd St., N. Y. 25 — TR. 7-9192 — MICROPHONE, RECORDINGS

EDGAR MILTON COOKE
Teacher of Singing
140 W. 57th St., New York 19 — CIrcle 7-3051

PAULINE NESSI
Contralto — NOW BOOKING 1951-52
". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." N. Y. Times.
". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." N. Y. Herald Tribune.
Voice Training—Breath Control — RI 9-5254

H. MAURICE-JACQUET
CONDUCTOR — VOCAL COACH. Opera — Concert — Radio — TV
706 Steinway Hall, New York 19, N. Y. — Appointments by mail only

BIANCA SAROYA — DIMITRI ONOFREI
VOICE • OPERA
200 West 58th Street, New York 19, N. Y. — Tel.: JUdson 6-1883

WILLIAM PIERCE HERMAN
TEACHER OF PATRICE MUNSEL OF THE METROPOLITAN OPERA ASSOCIATION
19 East 94th Street, New York 28, N. Y. — ATwater 9-6738

ROSATI
The ONLY VOCAL TEACHER of BENIAMINO GIGLI
Teacher of Lauri-Volpi, Melton, Lanza, Tentoni, Kaskas, London, Evelyn Case, Pritchett, Guida, Evans, Carruba, Di Francesco
205 W. 57th St., N. Y. C. — COlumbus 5-0393

SAMUEL MARGOLIS
Only Voice Teacher of ROBERT MERRILL
Brilliant Young Baritone, formerly of the Metropolitan Opera; and other famous singers.
152 W. 57th St., N. Y. C. — COlumbus 5-9155

ALFREDO MARTINO
VOCAL TEACHER
Author of Book "TODAY'S SINGING"
Obtainable upon request
260 West End Ave., N. Y. 23

ELISABETH SCHUMANN
Will Accept a Limited Number of Advanced Students
Applications to be sent to
Concert Direction ANNIE FRIEDBERG
251 W. 57 St., N. Y. 19

EDGAR SCHOFIELD
Voice Building
Repertoire—Coaching
Studio—50 W. 67th St., New York
Phone: TR. 3-7138

ROSALIE MILLER
Teacher of Singing
200 W. 57th St., N. Y. C. — CI. 6-9475
Faculty: Roosevelt College, Chicago, Ill.

NEW YORK CONCERTS

(Continued from page 10)

flute, and the concluding Proch were thrilling. In the song category, the Bayly air, I'd Be a Butterfly, and Mana-Zucca's Sleep, My Darling were delightful. Miguel Sandoval was the accompanist. Much enthusiasm from the audience brought many recalls. M. C.

Szymon Goldberg, Nov. 26, E.—An evening of distinguished music-making was offered by Mr. Goldberg, with Artur Balsam at the piano, providing readings technically and musically impeccable. The list included Beethoven's "Kreutzer" Sonata, and Schumann's Sonata in A minor, op. 105. In both compositions, Mr. Goldberg exhibited his complete devotion to the musical content and his exquisite mastery as a chamber music player. Especially the rarely played Schumann Sonata was a gem of interpretative achievement in its lyric sweep, dramatic tension and utter simplicity of conception and execution. The performer also included two sonatas for violin alone, Bach's in G minor and Hindemith's Sonata, op. 31, No. 1. In both works he showed his stylistic familiarity and tastefulness, making his readings exciting musical experiences. Szymanowski's La Fontaine d'Arethuse and Theme and Variations (24th Caprice) by Paganini brought encores. H. W. L.

Giovanni Bagarotti, Nov. 28, E.—This was a distinguished recital in every respect, from the points of program and performance. Mr. Bagarotti made the Mozart concerti sing in a manner that would undoubtedly have delighted the heart of the composer. A musician of skill, he played with a fire and virtuosity that brought life to these scores, many seldom heard. A small but excellent chamber orchestra of strings, two horns and woodwinds accompanied the soloist, and the whole made enjoyable music, auguring well for the projected series, of which this was the first concert.

Mr. Bagarotti opened his list with the more familiar D major Concerto, also presenting (in what may have been a first performance here) the beautifully constructed B flat major, and completing his program with the D flat major work. Clarity and polished delivery added distinction to the musicological interest of the evening. M. C.

Ray Lev, Nov. 30, E.—Miss Lev opened her recital before an almost sold-out house with Tomaschek's Eclogue and Schumann's Davidsbuendlertaenze. She has replaced her formerly rather percussive style with a romantic and more delicate production of tone. The Chopin Sonata in B flat major had grandeur and lyric sweep. Always a protagonist of contemporary composers, Miss Lev this year again included in her program a group of first performances. Karl Weigl's Night Fantasy No. 2, a romantic work, is good fare for the pianist and effective. John W. Work in two movements from his Music for Country Folk, the Scuppernong Suite, shows himself familiar with folklore, but the music as such does not impress greatly. Neither does Herman Berlinski's Rhythm Ostinato Suite (in Hindu Rhythms); his versatility as a composer in various media may lead him to try to cover too large a territory. Prokofieff's Mephisto Waltz (from the film Lermontov) is a pleasant piece of light music. Liszt's Hungarian Rhapsody No. 11, played by Miss Lev with technical bravura and temperament, closed the evening effectively. H. W. L.

Ossy Renardy, Dec. 2, E.—Mr. Renardy, assisted at the piano by Wolfgang Rose, beguiled his numerous listeners with a full-bodied, warm tone and musicianly interpretation in Handel's Sonata No. 1 in A major. His intelligent and fine phrasing of the melodic line called for admiration, as did his technical delivery. Mozart's Concert No. 6 in E flat major (K. 268), is full of the most intricate technical problems, partly caused by the tonality in which it is written, rather alien to the instrument. Mr. Renardy, with the exception of a few smaller deviations from pitch, gave an excellent reading. The first half closed with a

(Continued on page 20)

Mertens & Parmelee, Inc.
André Mertens Horace J. Parmelee
Division: COLUMBIA ARTISTS MANAGEMENT INC.
113 West 57th Street, New York 19, N. Y.
Include under their management

THE COLUMBUS BOYCHOIR
HERBERT HUFFMAN, Musical Director

DONALD DAME TENOR

SUZANNE DANCO SOPRANO

DILLING HARPIST

FERRIER CONTRALTO

NIKOLAI and JOANNA GRAUDAN CELLO-PIANO

BYRON JANIS PIANIST

ELENA NIKOLAIDI CONTRALTO

ODNOPOSOFF VIOLINIST

GENEVIEVE ROWE COLORATURA SOPRANO

GYORGY SANDOR PIANIST

SVETLOVA BALLERINA

TRAVERS VIOLINIST

WILLIAM WARFIELD BARITONE

LJUBA WELITCH SOPRANO

FAMILY GROUP . . . Members of the Casadesus family, that prolifically musical clan, gave a recent concert in Paris, honoring the 80th birthday of Francis Casadesus, seated behind the piano. Third row: Marius Casadesus, André Gaudin, J. Gaudin, J. Pascal, Daniel Gaudin, Daniel Vieillard, Guy Casadesus. Second row: Regina Patorni-Casadesus, Mrs. Patorni jr., Mrs. Marius Casadesus, Mathilde Casadesus, Robert Casadesus, Gaby Casadesus, Mrs. Henri Casadesus, Christian Casadesus, Lucien Pascal, Xavier de Courville. First row: Bernadette de Courville, Martine Pascal, Francis Casadesus, Odette Casadesus, Gisele Casadesus, Renée and Beatrice Pascal, Marie-Jose Vieillard, Jean Casadesus.

New York City Ballet in Novelties

By Rosalyn Krokover

It has always been the policy of the New York City Ballet either to present new ballets or revivals of Balanchine works dating as far back as the late Diaghileff days. On Nov. 20 the company broke precedent by dipping into the Petipa-Tchaikovsky era and providing its audience with a Balanchine version of the second act of Swan Lake.

This was the most ambitious undertaking by the organization in its career, and there has been much speculation as to the reason for it, since the New York City Ballet is a relatively new company with a young and relatively inexperienced corps. Our standards, too, have been conditioned by a superb, traditional, full-length version with a corps de ballet second to none we have ever had in this country in the matters of stylistic discipline. Our guess would be that it is difficult to book a ballet company for a tour that doesn't have at least one or two of the classic standards in its repertoire, and this youthful, energetic group means to do something about it.

Balanchine has made no attempt at giving the second act the usual treatment. He has scissored and augmented the Tchaikovsky score beyond recognition. Complete departures are the Pas de Trois (with Patricia Wilde) and the Dance of the Little Swans (with Yvonne Mounsey). Miss Wilde's solo is a real tour de force, so much so, that for us it threw the story of Odette, the Swan Queen, completely out of kilter.

Maria Tallchief, the Odette, was magnificent. She danced with immaculate precision. While her movements are sharper than those of most Swan Queens, they are in line with Balanchine's whole conception, which leans more in that direction than toward romantic lyricism. Andre Eglevsky who, incidentally, has been brushing up on his technique with dazzling results, gave Tallchief excellent support as her gallant prince and did very well with his solo.

Décor Is Striking

Cecil Beaton's backdrop is stunning. His use of blacks and whites gives it a new, striking quality. However, much of the trappings could be dispensed with. Instead of the one mechanical swan bumping along at the opening there are many, plus something that looks like a chicken hawk bucking air-pockets above, which is far more humorous than ominous. And, as it was so aptly described by one in the audience: "It looks like a shooting gallery." The costumes, too, are overdone, what with twenty-two pairs of wings about two feet long bobbing all over the small stage, another pair of wings on the heads and swans' down around the necks. Less of the feathers and more of the swan's movements suggested by the dancers would be far more effective.

The music, under the usually competent baton of Leon Barzin, sounded underrehearsed. There were many glaring false entries which undoubtedly have been ironed out with repeated performances.

Four Temperaments and Lilac Garden Revived

On Nov. 22 Balanchine's Four Temperaments with music by Hindemith was returned to the repertoire. The intricate costumes have been abandoned for practice clothes, so that now it is less a ballet than it ever was. For the movement expresses little of the quality of the variations titled: Melancholic, Sanguinic, Phlegmatic and Choleric. However, the dancing by Beatrice Tompkins, Brooks Jackson, Yvonne Mounsey, Jacques d' Amboise, Melissa Hayden, Francisco Moncion, Todd Bolender, Maria Tallchief and Tanaquil LeClercq was excellent. Also on the program was the first performance of the season of the Symphonie Concertante. Diana Adams, who is dancing beautifully this season, and Tanaquil LeClercq were the soloists. Orpheus and Cakewalk completed the program.

Although dating back to 1936, Antony Tudor's Lilac Garden is still a ballet that would enhance any company's repertoire. Luckily for the New York City Ballet, it became a part of its repertoire on Nov. 30. It has a handsome new set by Horace Armistead which adds even more to the suppressed intensity of the work. The costumes, too, by Karinska are imaginative in color and elegant in style. And Jean Rosenthal's lighting gave it an added touch of magic. Nora Kaye, Hugh Laing and Antony Tudor have long been associated with the parts of Caroline, Her Lover and The Man She Must Marry, and nothing more in the way of superlatives could be added to what has already been written through the years of these three artists in these roles. New to us was Tanaquil LeClercq as The Woman in his Past. Temperamentally, she is suited to the role and provided a moving interpretation. On Dec. 2, when the ballet was repeated, Brooks Jackson replaced Tudor.

The Pied Piper Bows

Jerome Robbins has made himself well known as a clever young man and an equally clever choreographer. His The Pied Piper, given its world premiere on Dec. 4, well illustrates that cleverness. The curtain goes up a bare stage, with all the flies lifted so that the back of the stage stands revealed in all its nudity. A clarinetist (The Pied Piper) appears. He is a real, honest-to-goodness clarinetist, dressed in civilian clothes, and his name is Edmund Wall. He makes quite a production of warming up his instrument, moving to a lectern at the side of the stage and finally beginning to play (the Copland Clarinet Concerto is the music used). As he plays, dancers appear. The first movement of the concerto is a lyrical episode, and to it Diana Adams and Nicholas Magallenes dance a slow, charming duet. Then the Piper begins to get hot. More dancers appear. As he gets into the swing of things, the latter begin to dance despite themselves. The music takes over, guiding their bodies despite their attempts to restrain themselves. The dancers, for the most part, are paired off in the general ensemble—Jillana with Roy Tobias, Melissa Hayden with Herbert Bliss, Janet Reed with Todd Bolender and Robbins himself with Tanaquil LeClerq. For his duet with LeClerq, Robbins has reserved a mad travesty of the Minuet. In the meantime, as jazz elements enter the music, the large corps de ballet is jitting around uncontrollably; and finally, in one delirious moment, the entire company place themselves flat on the floor and shake their bodies in rhythm. They get up; the pace grows wilder; with a flash of light and a sudden blackout the ballet closes.

Is this Art? We don't know, but it is a lot of fun. Robbins is an expert entertainer who has been subjected to Broadway, and there are plenty of Broadway influences in this work. It's altogether a slick job, broadly humorous, with perhaps a touch of pretension that is not annoying. Some of the scenes toward the end are cluttered up, destroying the choreographic balance, but the main lines of the ballet come through clearly enough. It's one of those things you'll have to see once. Whether or not there will be a desire to go back to it is a moot question. There is an engaging quality about the dancing, however; and if the cheers of the opening night audience are any indication, the New York City Ballet Company has another bit on its hands.

New Ballets by Shankar

Two Hindu ballets, Pramila Arjun and The Great Renunciation, will receive their American premieres during the New York engagement of Uday Shankar and his Hindu Ballet, which S. Hurok will present at the ANTA Playhouse from Dec. 25 through Jan. 6. Two programs will be given, and the second one will begin on Jan. 2.

Composers' Concert at Fischer's

The Composers' Concert in the Carl Fischer Sky Room on Nov. 17 presented music by Marion Bauer, Charles Haubiel, Gena Branscombe, Ethel Glenn Hier, Mary Howe. The performers were Joan Bull, Karen Kates and Paula Brown, sopranos; Patricia Wagner, contralto; Barbara Bobriner, Sheila Minzer, Judith Strasser, Joseph Franchini, Claire Mehling and Harry Fuchs, pianists; accompanists for the singers, Grace Cullen, Margot Rebeil, Charles Haubiel, Ethel Glenn Hier. Singers were students of Anne Benedict, Margot Rebeil, Amy Ellerman and Kathryn Boghetti; piano soloists, students of Hedy Spielter and May Etts. Listed as "the publisher's interest in Composers' Concerts" was Ralph Satz, Chappell & Co. Next program in this series takes place in the Carl Fischer Concert Hall on Jan. 20.

Urban and Haubiel in Recital

Bela Urban, violinist, and Charles Haubiel, composer-pianist, gave a recital on Nov. 27 at Shelton College. Virginia Urban accompanied the violinist. The closing number was Mr. Haubiel's Sonata in D minor.

JUANA
Dances of Orient and Spain
Now Touring Europe
Suite 701
119 W. 57 St., N.Y.C. 19

La Meri
Dances of India - Spain The Orient Latin America
110 E. 59 St., N. Y. 22

J. BEEK
Nederlandsche Concertdirectie
International Concertagency
The Hague (Holland) 82 Koninginnegracht

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 N. 55th St.
Booking 1951-52 Chicago 15, Ill.

RAISA-RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

NAOMI WATSON
CONTRALTO
Concert mgt.—Arthur Seith
447 So. Kenilworth — Tel. Village 1787, Oak Park, Ill.

BESSIE RYAN
TEACHER — COACH — LECTURER
1043 N. Austin Blvd., Chicago 51, Ill. AUstin 7-4333

LEO **PODOLSKY**
PIANIST — MASTER CLASSES
7424 So. Merrill Ave., Chicago 49, Ill. Tel.: Ml. 3-4186

Prof. S. A. **GREVE** — Maria **HUSSA**
Basso Artist Teachers Soprano
Opera, Lieder, Oratorio, Dramatics
Sherwood Music School, Chicago, Ill.

BLYTHE OWEN
COMPOSER — PIANIST
Cosmopolitan School of Music
1625 Kimball Bldg. Chicago, Ill.

MILES NEKOLNY
BARITONE
Winner, Chicagoland Music Festival, 1951
724 Fine Arts Bldg., Chicago RE. 5-1421

Alberto **SALVI**
HARPIST
825 Orchestra Bldg. Chicago, Ill.

ETHEL LYON
Pianist—Teacher—Lecturer
American Conservatory Chicago, Ill.

ROBERT **SPEAKER**
BARITONE
American Conservatory, Chicago

BARRE HILL
TEACHER OF SINGING
American Conservatory
Kimball Bldg. Chicago, Ill.

HSIEN-MING TCHEREPNIN
Pianist-Lecturer
Teacher of PIANO—SOLFEGGIO (French School)
De Paul University School of Music, Chicago, Ill.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

Reserve Your Space Now For
MUSICAL COURIER'S
ANNUAL BOOKING ISSUE

Chicago Fetes Symphony Soloists

By René Devries and Dosha Dowdy

CHICAGO.—Highlighting the Chicago Symphony Orchestra concerts of the past two weeks were the first Chicago appearances of Alexander Borovsky, Russian pianist, heard as soloist in Bach's Piano Concerto in D minor, and in a Chicago premiere of Roussel's Concerto, op. 36; Milstein's beautiful performance of the Beethoven Violin Concerto, and a stirring performance of Martinu's Double Concerto for Two String Orchestras, Pianoforte and Kettledrums, with George Schick at the piano—a work introduced here by Kubelik two seasons ago.

Mr. Borovsky was highly respected for his simple, forthright and authentic performance of the Bach, a work which only a modest musician would choose, and which served well to contrast the pianist's interpretative gifts as set forth in a colorful and vital performance of Roussel's attractive concerto. The audience was warm in expressing its appreciation, and called the artist to the stage several times.

Other orchestra solo appearances within the fortnight were those of Eugene Istomin, in a musical and deft performance of the Chopin F Minor Concerto, at the Tuesday concert; and Barbara Steinbach, heard in Prokofieff's Third Piano Concerto at the Popular Concert of Nov. 24.

Seefried in Invitation Concert

A large audience of guarantors and sustaining members of the Chicago Symphony Orchestra gathered in Orchestra Hall on Dec. 1, as guests of the Orchestral Association to hear the annual concert by the orchestra, followed by a reception in the foyer. Irmgard Seefried, Viennese soprano, guest artist, making her first Chicago appearance, revealed her fine artistry and beautiful voice in Mozart arias from the composer's Mass in C Minor, The Magic Flute and Marriage of Figaro. Mr. Kubelik and the orchestra opened the concert with a delightful reading of Mozart's Symphony in C Major (K. 338) and closed it with Wagner's Prelude to Meistersinger.

Business Men's Orchestra Concert

The presentation of a Citation awarded by the Chicago Business Men's Orchestra and the Musical Courier to the Civic Music Association of Chicago (details of which are given on page 3 of this issue) was only one feature of the concert by the Chicago Business Men's Orchestra on Nov. 30 in Orchestra Hall. One of the most valuable qualities of this orchestra, under the baton of George Dasch, is its delight in performance. This was particularly evident in the spirited reading of Nicolai's Overture to The Merry Wives of Windsor, followed by an admirable one of Franck's Symphony. Mr. Dasch and his men collaborated well with Theodore Lettvin in his virtuoso performance of the Rachmaninoff Second Concerto for Piano, which served to reveal his fine musical gifts, and was followed by Chopin's Harp Etude as encore. Strauss's Der Rosenkavalier Waltzes closed the program.

Rudolf Serkin's Recital

Throughout Rudolf Serkin's Orchestra Hall recital of Beethoven Sonatas—C sharp minor, op. 27, No. 2 ("Moonlight"); E flat major, op. 81a ("Les Adieux"); and the "Hammerklavier"-B-flat major, op. 106—there was the feeling of being in the presence of greatness. Serkin scored as pianist, as interpreter and as a personality. From the opening measures of the "Moonlight," played with wonderful beauty and simplicity, through the final note of the great "Hammerklavier," the audience sat in rapt attention, then recalled the artist to the stage repeatedly. His wonderfully perfected pianism, his intense nature, extraordinary spiritual qualities, and deep understanding qualify him as a true disciple of Beethoven—an artist on the heights.

Lettvin in Orchestra Hall

Theodore Lettvin, whose piano talent has won him numerous awards of importance, appeared in an Orchestra Hall recital on Nov. 25, in the Allied Arts Piano Series. His program revealed musical understanding and knowledge of a wide variety of styles, in representative works of Mozart, Bach, Beethoven, Schubert, Chopin, Bartok and Brahms. Though Mr. Lettvin is equipped with a remarkable technic, this is never sacrificed to excess showmanship, for he is an honest young musician whose intellect is well matched with his talent. He knows exactly what he wants to say and succeeds in saying it well. Equally devoted performances were given, whether to the simple and beautifully poised Mozart Fantasie in D minor (KV. 397) the Schubert Impromptus, Bach's Italian Concerto, the wide scope of Beethoven's C Major Sonata, or to the virtuosoic and exciting performance of Brahms' Variations on a Theme by Paganini, Book 1. The audience recalled the popular young artist for encores.

Capital Choir in Christmas Program

The Chapel Choir of Capital University, Columbus, Ohio, opened its program at the Civic Opera House on Dec. 2 with an impressive processional. The robed singers, with lighted tapers, marched slowly down the aisle humming Silent Night as they proceeded to the stage. The choir, under the restrained, diligent leadership of Ellis E. Snyder, then sang numbers by Palestrina, Christiansen, Britten, Bach, Dickenson, and others. This is a well-balanced group, thoroughly coached and competent, with a fine ensemble attitude, boasting several good soloists and a particularly excellent bass section. The choir has made recordings of hymns, anthems, and Christmas music, which are a fine addition to the home music library. J. DEL.

Artiss de Volt Gives Recital

Artiss de Volt, harpist, gave a recital in Kimball Hall on Dec. 2, opening her program with Mozart's Concerto in C Major for harp, flute, and piano. Lois Schaeffer and Ford Montgomery, respectively, were the assisting artists.

Miss de Volt, a master of her instrument, played works of Debussy, John Thomas (chief of all the Welsh minstrels), Alfred Holy, Palestrina, Ravel, and others. The Ravel number was the beautiful Introduction et Allegro, scored for harp, flute, and clarinet, but performed on this occasion by Miss de Volt, with Mr. Montgomery at the piano. J. DEL.

Concerts at Public Library

At the unusual, but, for many, convenient hour of 12:15 on Saturdays, con-

certs are given in the excellent and acoustically perfect concert hall in Chicago's downtown public library building. There has been cooperation on the part of many groups to provide good programs. One of the most important is the Federation of Musicians, which pays for certain chamber music programs, and presents them to the city. On Nov. 24, the group presented included the pianist Rudolph Reuter with the Chicago Symphony String Quartet, led by the concertmaster of the Chicago Symphony Orchestra, John Weicher. The first number was the Brahms Trio, op. 101, performed by Messrs. Weicher, Reuter and Powers, the latter being the solo cellist of the Orchestra. After this came the Brahms Quintet. Both works were played with brilliance and distinction, and there was a considerable ovation after the Quintet.

Elise Marlin in Recital

Elise Marlin, soprano, in Fullerton Hall recital, sang an imposing program opening with Gluck's Divinitès du Styx, and including songs of Mozart and Schubert, Desdemona's Willow Song and Ave Maria from Verdi's Othello, Obradors' Canciones clasicas espanoles, and in closing, Debussy's Air de Lia from L'Enfant Prodigue. Miss Marlin has the knowledge and the musical understanding to warrent giving such a program, and she possesses a voice of many capabilities though it is not yet evenly produced. What was missing in this recital, in part, was sufficient projection to make the words and music come fully to life to stir the audience. Miss Marlin had a warm reception and was recalled for several encores. The gifted Harold Eisberg was at the piano.

Siegel-Aleskow Duet List

The audience which filled Fullerton Hall for the piano duet recital presented by Clara Siegel and Zina Aleskow was well rewarded, for the seasoned pianists (as attractive as they were proficient), played delightfully, a program of sonatas by Mozart, Hindemith and Poulenc; pieces of Schubert; Dvorak's Slavonic Dances, Nos. 2, 10, and 6; Bizet's Jeux d'Enfants. Together with the artists' fine musicianship, musical sensitivity and nearly perfect ensemble, there was so much sheer pleasure in performance as to be contagious.

Ethel Lyon's Activities

Ethel Lyon, Director of the Children's Department of the American Conservatory, has been engaged for the third consecutive year on the teaching staff of the Fine Arts Colony in Corpus Christi, Tex., beginning June 2.

Miss Lyon presented a number of her advanced pupils on a Conservatory program in the school's Recital Hall on Dec. 8. Those participating were Margaret Morello, Irene Fung, Mary Margaret Anderson, William Winkey, June Elliot, Charlotte Bergerson and Nancy Broaddus. Composers represented were Schumann, Liszt, Brahms, Beethoven, Françaix and Rubinstein.

Lamont Studio Program

A large number of students from the Eunice Steen Lamont studios were presented in song recital in the Ball Room of the St. Clair Hotel on Sunday afternoon Nov. 25. The program was composed of operatic arias, German Lieder and songs of contemporary composers. Rhea Shelters furnished the accompaniments.

Lola Fletcher Studio Events

Carol Smith, whose Orchestra Hall recital on Nov. 15 received unanimous praise from Chicago critics, appeared with the Oak Park Symphony, Nov. 14, and Milwaukee Symphony, Nov. 20. Miss Smith will sing in the Messiah with the Apollo Club in December. Her vocal training and recital program coaching has been by Lola Fletcher exclusively. Jennie Hayden, soprano, sang with the Gary, Ind., Symphony, Dec. 9. Suzanne Hamilton, soprano, appeared in Messiah with the Gary, Ind., Municipal Chorus, Dec. 9. Audrey Paul, contraito, will sing 10 Messiah engagements in the Christmas season, among them the Illiana Choral Society, Maywood Chorus, in Blufston and Van Wert, Ohio. Allan Keller, tenor, sang in Messiah with the Euterpean Choral Society, Dec. 9. Miles Nekolny, baritone, assisted by Jennie Hayden, soprano, recently gave a successful concert for the Illinois Opera Guild.

Edward Collins and Howard Wells Pass

EDWARD COLLINS, pianist, composer and teacher, passed away in Chicago on Dec. 3. He was born in Joliet, Ill., and received his education at the Chicago Musical College and at the Berlin Hochschule fuer Musik. He was a pupil of Rudolph Ganz, and received the honorary Mus. D. degree from Chicago Musical College. He appeared as piano soloist with Ernestine Schumann-Heink in tours of the U. S. in 1912-13; was assistant conductor of the Century Opera Company in New York, 1913-14; and at the Wagner Festival in Bayreuth in 1914. He appeared as soloist and conductor with the Chicago, St. Louis, and Minneapolis Symphony orchestras, and taught for many years at the American Conservatory in Chicago. Collins' compositions included a number of works for orchestra, also an opera, Daughters of the South.

HOWARD WELLS, 77, Chicago pianist and teacher, died in that city on Nov. 21. He was born in Rockford, Ill., and studied in Chicago, Paris and Vienna, being a pupil and assistant to Leschetizky, Bauer and others. He returned from Germany in 1910 to appear as soloist with the Chicago Symphony Orchestra, and made a tour of the Middle West. Mr. Wells opened his own studio later in Chicago. He wrote several books.

Aspen Plans for Next Summer

ASPEN, COLO.—Again next summer this ex-mining town will hold a school of music as well as a Festival program in which concerts figure prominently. The Aspen Institute of Music, as the school has been renamed, will open June 30 and continue through nine calendar weeks. Victor Babin will serve as director. Martial Singher will head the opera studio which will be a component part of the curriculum.

Newcomers to Aspen in 1952 will be Szymon Goldberg, violinist; Samuel Lifschey, first violist of the Philadelphia Orchestra; Nikolai Graudan, cellist; his wife, Johanna Graudan, pianist; Ross Taylor, first horn of the Cleveland Orchestra; Arthur Loesser, lecturer on music; and Wolfgang Vacano, operatic coach.

Milhaud on Faculty

Darius Milhaud and Charles Jones return to Aspen as composers in residence. Joseph Rosenstock, musical director of the Festival, will again contribute classes in conducting. Other veterans of last summer's session will include Rudolf Firkusny, Vitya Vronsky and Victor Babin, and Brooks Smith in the piano department; in the vocal department, Herta Glaz, Leslie Chabay, Mack Harrell and Martial Singher; Roman Totenberg and Marjorie Fulton, violinists, Stuart Sankey, double bass; among the wind instrumentalists, Reginald Kell, clarinet, Lois Wann, oboe, Albert Tipton, flute, Norman Herzberg, bassoon, and Wesley Lindskoog, trumpet; Evelina Colorni and Madeleine Milhaud in the department of diction.

Almost all of the members of the faculty of the Aspen Institute of Music will perform in the 1952 Aspen Festival, which is scheduled to open July 7 and last eight weeks. The Festival program will again be under the direction of Richard Leach.

Beverly Somach to Tour

Current engagements for Beverly Somach, 16-year-old violinist, include broadcasts over WNYC and WABF-FM, one in November and one scheduled for Jan. 3; recitals at the National Gallery of Art, Washington, D. C., Dec. 30; at Crasdale and Buffalo, N. Y., and Springfield, Mass., in January. On Jan. 8, Miss Somach appears at Carnegie Hall with Brooks Smith at the piano.

AMERICAN CONSERVATORY
OF MUSIC — CHICAGO
Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 505 Kimball Building, Chicago

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6004 Maplewood Ave.,
Sylvania, Ohio
Mrs. Ralph J. Gothoir, Natl. Ex. Sec.-Treas.
National President: Ruth Row Clutcher (Mrs. John), 21 Kent Road, Upper Darby, Penna.

RUDOLPH GANZ
Booking 1951-52
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano—Decca Records

ETTA MOTEN
SINGER of SONGS
LECTURE RECITALS
Mgt.: NCAC—711 Fifth Avenue, New York 22, N. Y.

NEW YORK CONCERTS

(*Continued from page* 16)

lyrical interpretation of Brahms' Sonata, op. 106, in D minor. Hindemith's Sonata, op. 31, for violin alone, was done in a manner technically flawless and musically transparent. A deeply felt interpretation of Bloch's Nigun opened the last group, which also listed Wieniawski's Capriccio-Valse, op. 7, and Bazzini's Ronde des Lutins, and led to encores.

H. W. L.

Maryla Jonas, Dec. 3, E.—Few interpreters of the romantic school have offered more individualistic playing than Polish-born Maryla Jonas. She devises the melodic patterns of her pieces as she feels the mood and the dynamics for their conveyance. Provided the design and form of the composition are not distorted, one can grant to Miss Jonas this right of personal delivery, even when the traditions established by other pianists are not for her. From this viewpoint, much of her playing brought freshness into often-heard numbers. It may be that she leaned too far in the large hall towards delicacy and smaller tonal diversity. She played fluently and sweetly, but one felt greater dynamic effects were at her command if she would but summon them. Listed were works of Scarlatti, Mozart; the Gluck-Saint-Saens Alceste transcription; Brahms' B flat minor Intermezzo and Waltzes, plus a final all-Chopin group.

M. C.

Graciela Rivera, N. Y. debut, Dec. 4, E.—A lovely voice, artistry of high order and emotional warmth were assets in Miss Rivera's recital. It is seldom that one finds a florid soprano equally at ease in opera and concert, as she is. The first half offered a Handel air, a first performance here (from manuscript) of an excerpt from Haydn's Orfeo ed Euridice; the exquisitely sung Ah, non credea of Bellini; also well chosen Schumann songs, and the Rosemonde of Persico Drucker. The second part presented mixed groups of Spanish songs, English and Emperor Waltz of Johann Strauss arranged by Giuseppe Bamboschek, who also was the accompanist of the evening. Miss Rivera has realized many of the potentials of her operatic hearings and is a welcome, valuable personality in the field of song.

M. C.

TOWN HALL

Richmond Gale, Nov. 19, E.—Opening his recital with two sonatas by Scarlatti, Bach's C minor Partita and Franck's Prelude, Chorale and Fugue, the pianist later gave four works of Debussy, Tcherepnin's Ten Bagatelles, op. 5, and Scriabin's Sonata No. 4. Mr. Gale is a sensitive pianist, musical and introspective. He lacks great sweep, and his delicate touch has not too much variety of color. But his playing is clean. He was best in the charming miniatures of Tcherepnin, but also did fine playing in the Bach and in some of the Debussy Preludes. For the broad lines of Franck and Scriabin works, there was not enough abandon in his playing. It will be interesting to hear more from this artist.

H. W. L.

Jan Smeterlin, Nov. 20, E.—The Polish pianist returned after a long absence. In a program built on the same principles as his earlier recitals, and offering only traditional fare, he proved again to be a dependable musician, one well versed in pianism. His preferred domain is Chopin, and a big portion of the list was devoted to that composer's works. Mr. Smeterlin played them with accustomed familiarity, in a rather cool and detached but precise manner. His touch, which is not too colorful, endowed Schubert's Sonata in A minor with structural clarity, but it lacked romantic warmth and introspection. Brahms' Paganini Variations showed the technical dexterity of the artist, but missed the variety of tone colors possible in this work. The concert closed with Debussy's Poissons d'Or and Paul Dukas' Scherzo. Encores were granted.

H. W. L.

David Smith, Nov. 21, E.—The young pianist has a prodigious technic, and is capable of moulding a phrase with fine subtlety and coloring. His Debussy had charm, and his playing of Rachmaninoff pieces an enticing variety. Rhythmic sensibility was shown in the Albeniz and Ravel works, and his Bach was impressive technically. He surmounted the tremendous difficulties of the Bach-Busoni Toccata with apparent ease. Playing of notable cality was a feature of the Chopin B minor Sonata. The one direction in which Mr. Smith needs to grow is in projection of the musical content of works which demand greater introspection, such as the last-named.

H. W. L.

Xavier University Concert Choir, N. Y. debut, Nov. 23, E.—The choir from New Orleans includes a selected group of 29 fresh, young voices, under the able direction of Norman Bell; Mary Elizabeth James at the piano, played the expert accompaniments. On the program were two numbers from Bach's B minor Mass, an excerpt from Handel's Messiah, Trois Chansons by Maurice Ravel, works by des Pres, Vittoria, Schubert and Schumann, and Negro spirituals. The chorus evidenced unusual strength, rich vocal material, spontaneity, and a sincerity of interpretation that was commendable. The dramatic passages throughout were executed with good balance, precision and effectiveness. The singing of the Negro spirituals was one of the outstanding achievements, splendid phrasing and mood expressiveness prevailing. A number of fine individual voices came to light in the incidental solo offerings.

L. C.

Herman Arminski, N. Y. debut, Nov. 25, A.—The gifted Viennese pianist made a good impression in portions of a program devoted mainly to nineteenth century music. Particularly clean and stylish was his reading of Chopin's "Butterfly" Etude. Certain lyrical sections of the same composer's F minor Ballade were presented in a spacious and poetic manner with many bright, bell-like tones. The sixth variant of the Brahms-Paganini Variations (Book I) had real balance and strong contrast between the voices. But unclear articulation, rumble of pedal, hard and occasionally harsh accents marred the most difficult passages of Brahms, Chopin, and others. In Beethoven's "Pathetique" Sonata, sentimental overindulgence in changes of tempi broke the line of a frequently lucid performance. Short works by Tchaikowsky, Mendelssohn, Albeniz, Liadoff and Prokofieff completed the recital.

E. B.

New Friends of Music, Nov. 25, 5:30 p.m.—The New Music String Quartet (Broadus Erle, Matthew Raimondi, violins; Walter Trampler, viola; Claus Adam, cello) was featured in the fourth afternoon of the series. They opened the concert with Roy Harris' Three Variations on a Theme for String Quartet. This ensemble is one of the finest, most sensitive before the public. The delicacy of their playing, the musicianship of their conception, and the beauty of the sonority evoked were remarkable. Especially in the second variation of the Harris *oeuvre* and the reading of Bethoven's String Quartet in C sharp minor, op. 131, they gave a telling account of these qualities.

Accompanied by Stuart Canin, violin; Ralph Oxman, cello, and Carlo Bussoti, piano; Richard Dyer-Bennet sang Beethoven's Scotch and Irish Songs for voice, violin, cello and piano. His rendition bore all the characteristics of the artist's very personal style.

Dec. 2, 5:30 p.m.—An hour of exquisite singing was offered by Erna Berger, "pinch-hitting" for Claudio Arrau, who was ill, at this concert of the New Friends of Music. Assisted at the piano by Paul Berl, she sang three arias by Purcell, Handel and Haydn. The flawless delivery of these difficult coloratura pieces called for the utmost admiration. In songs by Schubert and Hugo Wolf, Miss Berger not only captured fully the spirit of each of the lieder, but beguiled the audience with her interpretative and vocal skill. The unhackneyed choice of the Schubert songs was ample proof of her excellent discrimination.

H. W. L.

Little Orchestra Society, Thomas Scherman conducting, Nov. 26, E.—A highly interesting program of twentieth-century music, ranging from Ravel's Tombeau de Couperin (four selections only) to the Dutch composer Henri Zagwijn's Harp Concerto (dated 1948 and new to America), was performed. Pastoral sweetness and mysticism were revealed in the last named polytonal work, most skillfully performed by the harpist Marjorie Tyre and the orchestra. Vaughan Williams' Concerto Accademico for Violin and Strings was played by Yehudi Menuhin and the ensemble. This opus, recalling somewhat its composer's "London" Symphony, had vigor, logic, inspiration, and in its Adagio, a poignant lyricism. Mr. Menuhin seemed more at home in the gypsy flavor of Bartok's Rhapsody No. 2, in its second half full of startling orchestral colors and rhythms. Seven Acadian Songs and Dances from Virgil Thomson's Louisiana Story Suite were jolly and frisky, and most attractive in their folksiness and brevity. Walter Piston's neo-classic Divertimento for Nine Instruments (woodwind quartet and string quintet) was most effective in its probing slow movement.

E. B.

Anna Russell, Nov. 27, E.—Backed by magnificent musicianship, acrid wit and a real voice, the British concert come-

CELEBRITY ARTISTS CORP.
119 W. 57th St., N. Y. 19, N. Y.
Radio & Television Representative:
WALTER PRESTON MANAGEMENT, INC.
119 West 57th St., N. Y. C. 19

Thelma ALTMAN
Mezzo-soprano

Jean CARLTON
Soprano

David DAVIS
Violinist

dienne convulsed an audience of sophisticates. Every facet of her artistry is polished and brilliant. As a one-woman Gilbert & Sullivan company, singing and dancing all the roles, including a solo quartet and chorus; doing the purely English art song of "Sweet Spring" with the inevitable bird imitations; jazzing without offending, a limpid Handelian air; giving forth the "Schumph Lied" with appropriate gravity as a spoof of the Lieder school; or deliciously floating the Debussyish Je n'ai pas la plume de ma tante, she was inimitable. Other bits of unique program material included the dissertation on the French Horn and the Madame Chairman sketch, delivered to deafening applause. Hard-working Harry Dvorkin, at the piano, was a co-artist meriting praise.
M. C.

Winifred Cecil, Nov. 28, E.—Opening with the Gluck recitative and aria, O toi qui prolongeas mes jours from Iphigénie en Tauride, Miss Cecil offered an attractive group of classic arias by Monteverdi, Scarlatti and Peri, and Handel's As When the Dove Laments from Acis and Galatea. Her second group included unhackneyed "Musical Moods on Sacred Texts," by Hugo Wolf, Schindler, Honegger, Dvorak and Benjamin. Her musical sensitivity and skill and artistic powers of interpretation were in evidence throughout the evening. Her finely trained voice, though not of exceedingly long range, was at all times under complete control, and her mezza-voice singing, through the middle voice in particular, was delightfully executed. The musical and interpretative facility with which the Monteverdi and Scarlatti songs were delivered, the vocal skill employed in the Handel aria, were but a few of the evening's highlights. The unfinished Fragment and Die Rose of Schubert were projected with discriminating taste and tonal beauty. Gibner King was a musicianly accompanist.
L. C.

Freda Trepel, Nov. 29, E.—The Canadian pianist gave the most consistent account of her accomplishments in the unfamiliar Sonata, op. 46, No. 3, by the early 19th-century composer Friedrich Kuhlau. Here care and dexterity were combined to communicate the score's intrinsic graciousness, despite its repetitious nature and tepid turns of phrase. Miss Trepel also brought imagination to Ravel's Le Gibet, though not enough subtlety to its opening measures. Numerous fine passages in Beethoven's "Waldstein" Sonata and Moussorgsky's Pictures at an Exhibition alternated with others clouded with pedal or weakened by unnecessary changes of pace. The pianist handled lines and voices capably in portions of the magnificent Vivaldi-Bach Concerto Grosso in D minor, but did not always provide sufficient power, finesse, or balance.
E. B.

Peter Melnikoff, Dec. 1, A.—Much satisfying piano playing was revealed by Mr. Melnikoff before a good-sized audience. A singing tone, eloquent legato production, are possessed by this musician. Beginning with a Bach-Siloti Organ Prelude, the recital continued with the Melody from Orpheus by Gluck-Sgambati, followed by a robust, stylistic treatment of Beethoven's Sonata in D minor, op. 31, No. 2, a stirring hearing of Liszt's Sonetto 123 del Petrarca (Années de Pèlerinage), Waldesrauschen, and Les Funérailles, the latter bringing a dramatic show of bravura. Chopin's Nocturne in D flat major, Etude in G flat major, Mazurka in A minor and Scherzo in B minor were convincingly essayed, as were Debussy's La Puerta del Viño and Minstrels, followed by an ingratiating version of Rachmaninoff's poetic Prelude in G major. The final virtuosic number, Prokofieff's Suggestion Diabloique, resulted in several encores.
H. I. B.

NEW FRIENDS OF MUSIC QUARTET and officers of the Fall River (Mass.) Civic Music Association after the quartet's concert. Seated, Hortense Monath and Marguerite LeBlanc, Association secretary; standing, l. to r., Stuart Canin, J. Dana Ramsbottom, president, Paul Doktor and Ralph Oxman.

Mort Freeman, Dec. 1, E.—Billed as "interpreter of international songs," Mr. Freeman offered an extended program that had colorful variety and was sung with little technical skill, but with communicative ability. The first group ranged from Scarlatti to Bartok, and included many folk examples on the way. Then came a Yiddish bracket, one of Israeli numbers, and finally American folksongs. With Gleb Yellin at the piano, Mr. Freeman made a genial and relaxed effect with his work, and was received with considerable warmth by the audience.
D. B.

Naomi Pettigrew, N. Y. debut, Dec. 2, A.—An attractive program introduced the American soprano, whose voice was well produced and of excellent quality. Her singing revealed sincere approach. If not all the variety possible in dynamics and coloring was present, Miss Pettigrew indicated possession of gifts that may mature with greater experience. Her list included an air from Handel's Radamisto arr. by Bibb, one from the same composer's La Passione, and Hear Ye, Israel from Mendelssohn's Elijah; lieder by Brahms and Hugo Wolf; the Abscheulicher aria from Beethoven's Fidelio; songs in French by Bachelet, de Sévérac, Debussy and Fauré, and concluding brackets by Campbell-Tipton, Michael Head, John Duke, Roger Quilter, with three spirituals arr. by Hall Johnson and Burleigh. Carroll Hollister was a skilled accompanist.
D. B.

Olga Coelho, Dec. 2, E.—Charming of manner, the Brazilian soprano and guitarist again entertained an appreciative audience with her delightful art. Her lyric soprano voice of pleasing quality and wide range was intelligently used to convey folklore works of Latin America, Spain and New Zealand. Scarlatti's O cessate di piagarmi, Campion's My Love Hath Vowed, Dowland's If My Complaints Could Passions Move (both 16th Century English), an 18th Century French Bergerette, and a New Zealand Maori song, Po kare kare ana, arranged by Mme. Coelho, were the only programmed items not from Latin America or Spain. An impressive opus "for the voice and guitar of Mme. Coelho" was the Villa-Lobos Bachiana No. 5, sung *con amore.* Applause was won by the artist's own Yemanja (A Macumba Vodoo song), in a first New York performance. Other composers listed included Fuenllana, Segovia, Guarnieri and Tavares. Numerous encores were given.
H. I. B.

Musicians' Guild, Dec. 3, E.—Music delightful to listen to was offered by the Musicians' Guild at the first in a series of four concerts attended by a good-sized audience. Walter Piston's Sonata for Violin and Piano (1940) received expert treatment by Joseph Fuchs and Frank Sheridan, whose balanced and sure technical prowess carried them triumphantly through its complexities. The concert began with a flawless performance of the lovely Mendelssohn String Quartet in E minor, op. 44, No. 2, by the Kroll Quartet. Lillian and Joseph Fuchs gave a brilliant account of Mozart's Duo for Violin and Viola in G major (K. 432). The program ended with the Brahms Quintet in F, op. 34, for piano and string quartet, projected magnificently by the Krolls and Mr. Sheridan. There were many recalls.
H. I. B.

Joyce Flissler, N. Y. debut, Dec. 4, A.—The youthful violinist, a winner of the Naumburg Award, disclosed considerable musicality in works of Bach and Brahms, the Alban Berg Concerto, and briefer items by Desplanes, Haieff, and Wieniaw-

(*Continued on following page*)

BERNARD LA BERGE
119 West 57th St., New York 19, N.Y.

George Markey
ORGAN VIRTUOSO

Artiss de Volt
HARPIST

Sondra Bianca
PIANIST

Luigi Silva
CELLIST

TRIO
Leopold MANNES Piano
Bronislav GIMPEL Violin
Luigi SILVA Cello

Paul Wittgenstein
PIANIST

NEW YORK CONCERTS

(*Continued from preceding page*)

ski. Her phrasing was for the most part good; her intonation generally reliable; her vibrato under firm control except in loud passages, where it tended to be overly full. Her bowing, though flexible, caused some wiry sounds in dramatic measures through forcing. The tone, though suggesting an ample range of volume, became rough or dry at times and required more delicacy and inwardness. Miss Flissler gave breadth of line to many parts of Bach's A minor solo Sonata, and in the first two movements of Brahms' G major Sonata, came close to the essential variety of mood and melody. Most secure while performing the Berg Concerto, she conveyed its intensity, turbulence, and ultimate melancholy. David Garvey's accompaniments were adequate. E. B.

CARNEGIE RECITAL HALL

Olga Zlatar, Nov. 19, E.—The mezzo-soprano was heard in a program of songs by Mana-Zucca with the composer at the piano, assisted by Richard Gant, tenor, in one group. Miss Zlatar's voice, rich and well schooled, was heard to advantage for the most part in a variety of numbers ranging from the solemnity of Thy Will Be Done and Ahm Yisroel Chai (done in Hebrew), through the fanciful White Birds (sung sensitively by Mr. Gant), to gay interludes like Honey Lamb and Four Children's Songs (Turkey Dressing; Goodness Gracious; Mother Dear; and Sleep, My Darling). Bright-colored melodic pieces, with darker contrasts, the songs made a pleasing kaleidoscope. One of them, Hope Eternal, was dedicated to Gertrude H. Giesinger, teacher of both singers. Mana-Zucca was also a musicianly accompanist. M. L. S.

Isabel Chatfield, Nov. 23, E.—Employing frequent gestures, the soprano endeavored to evoke a variety of dramatic and delicate moods in an interesting program. Among works sung were the Frauenliebe und Leben cycle of Schumann, Sheherazade of Ravel, and arias and songs by Gluck, Offenbach, Debussy, Poulenc, Villa-Lobos and Haubiel. Despite evidence of warmth and color in her voice, frequent unevenness in the production of tones kept her from invariably achieving a satisfactory flow of melody. George Reeves accompanied at the piano. E. B.

CENTRAL ARTISTS MGT.

Sherman Pitlick—Pres. Frank Ericksen—Exec. V. Pres.

119 West 57th St., New York 19, N. Y.

Includes for Season 1951-52

ANNA MARIA
ALBERGHETTI
15-year-old Coloratura Soprano

GINO BECHI
Baritone

EVA DeLUCA
Lyric Soprano

MARY CURTIS
Soprano

INEZ PALMA
Pianist

Alice Engram, N. Y. debut, Dec. 2, A.—The mezzo-soprano from the Middle West was heard in a pleasing recital, with Giuseppe Bamboschek at the piano. She began with the traditional group of classic airs by Pergolesi, Handel, and Vado Ben Spesso by Rosa-Liszt, arranged by the accompanist. These were followed by a lieder group by Brahms, Schumann and Marx, French songs by Bachelet and Fourdrain, the aria Adieu, Forêts from Tchaikovsky's Jeanne d'Arc, and Spanish folksongs by Ravel, Falla and Nin, after which there was an English brace by Protheroe, Rummel, Frank Scherer (Indian Serenade, N. Y .premiere) and Cadman. Her voice is a colorful one, extensive in compass. D. B.

Luisa Corchia, Dec. 4, E.—Miss Corchia, who had appeared at the age of 18 in Carnegie Hall, returned to present a program of arias and songs. The soprano offered lyric excerpts from Marriage of Figaro, Gianni Schicchi, and Otello, also airs by Bononcini, Donaudy, Gaghiano, Mazzaferrata, songs by Geni Sadero, Tchaikovsky, Rimsky-Korsakoff, Gretchaninoff, Massenet, Tosti and Falvo. Her singing was marked by deep feeling and an inherently appealing quality of voice, but the present state of development is not characterized by technical smoothness. Excellent accompaniments were played by Arpad Sandor. D. B.

CARL FISCHER CONCERT HALL

Eldin Burton, Dec. 3, E.—Interspersed with selections by J. S. Bach, C. P. E. Bach, Paganini and Kreisler, works by this American composer and pianist were featured in a chamber music recital. The assisting artists included John Wummer, flute; Jesse Tryon, violin, and (to round out the Contemporary Music String Quartet); Peter Dimitriades, violin; Eugenie Dengel, viola, and George Koutzen, cello. Mr. Burton's Quintet for Piano and String Quartet (1945) revealed a mixture of influences from various Symbolist and Romantic composers, Brahms and Fauré being par-Violin and Piano (1944) and especially the Sonatina for Flute and Piano (1946) were more clearly neo-Romantic and modern, less imitative, more gracious in their melodies and rhythms, and better integrated. E. B.

STEINWAY HALL

Terry Murray, N. Y. debut, Nov. 29, E.—The young pianist was greeted by an appreciative SRO audience. Commencing with the F minor and D major Sonatas of Scarlatti, and delightful playing of the Haydn F minor Theme and Variations, Mr. Murray continued with the Sonatine of Ravel, following with a Haydn work and the Schumann C major Toccata. In his first numbers he evidenced clear delivery, deft pedalling, and understanding of tonal contrasts. But particularly in the Chopin numbers, a warm and more telling quality came into the playing, with an intensified feeling for mood values. The final group consisted of pieces by Granados, Rachmaninoff, Scriabin and Dohnanyi. Mr. Murray is an enjoyable pianist, and has a real gift of much promise. M. C.

RECENT DEBUTANTE . . . Marjorie Capo, mezzo-soprano, who bowed in Carnegie Recital Hall on Nov. 1. Miss Capo has sung in church, temple, radio and opera, as well as concert; she has 22 secondary and comprimario roles in her operatic repertoire.

Schick Appointed Associate Conductor in Chicago

CHICAGO.—George Schick has been unanimously appointed, by the Board of the Orchestral Association, as Associate conductor of the Chicago Symphony Orchestra for the 1952-53 season.

Michael Rabin to Tour Antipodes

Michael Rabin, young American violinist, will tour Australia and New Zealand in the spring of 1952 after a tour which includes five appearances with the New York Philharmonic-Symphony and engagements with the orchestras of St. Louis, Allentown, Baltimore, Dayton, Denver, South Bend and Wichita.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Dec. 15. New York Oratorio Society, CH, E; New York Philharmonic - Symphony Young People's Concert, TH, A; Washington Square College Chorus and Orchestra of N.Y.U., TH, E.

Dec. 16. New York Philharmonic - Symphony, CH, A; Zoia Polewska, cellist, CH, E; Hufstader Singers, TH, A; New Friends of Music (Jennie Tourel, mezzo-soprano), TH, 5:30 p.m.; Nicki Galpeer, soprano, TH, E; Aurora Mauro Cottone, pianist, CFCH, E.

Dec. 17. Seymour Lipkin, pianist, TH, E.

Dec. 18. Smith-Harvard Glee Club, CH, E; Mt. Holyoke College Club, TH, E.

Dec. 19. Downtown Glee Club, CH, E; Gold and Fizdale, duo pianists, TH, E.

Dec. 20. New York Philharmonic - Symphony, CH, E; David Gibson, pianist, TH, E.

Dec. 21. New York Philharmonic - Symphony, CH, A; The Weavers, folk songs, TH, E.

Dec. 22. New York Philharmonic - Symphony, CH, E; Trapp Family Singers, TH, 5:30 p.m.; The Weavers, folk songs, TH, E.

Dec. 23. New York Philharmonic - Symphony, CH, A; Trapp Family Singers, TH, A; Interracial Fellowship Chorus, TH, 5:30 p.m.

Dec. 26. Kenneth Amada, pianist, TH, E.

Dec. 27. New York Philharmonic - Symphony, CH, E; Mary Ratoff, mezzo-soprano, TH, E.

Dec. 28. New York Philharmonic - Symphony, CH, A; Oscar Brand and Eileen O'Connell, folksingers (children's concert), TH, M; Salzburg Marionette Theatre, TH, E.

Dec. 29. New York Philharmonic - Symphony, CH, E; Salzburg Marionette Theatre, TH, 10:30 a.m., 1:30 and 3:30 p.m.

Cleveland Applauds Outstanding Events

CLEVELAND, O.—In its early stages, the Cleveland music season has been leaning predominantly towards the visual entertainment field. An entire week of the Metropolitan's touring Fledermaus at the Music Hall proved too optimistic an estimate by the Northern Ohio Opera Association, local sponsor of the venture. Although the performance was excellent in every respect, with Brenda Lewis, Virginia Mac Watters and Donald Dame among those taking top honors, exaggerated advance interest in the Metropolitan's production was probably due to excessive *réclame* and did not last through the week.

The Bernardi management initiated its series with a splendid song recital by Risë Stevens and a sold-out house for the Sadler's Wells Theatre Ballet, whose performances were of a high order.

Orchestral Offerings

The third pair of concerts by the Cleveland Orchestra presented the first soloist of the season: the conductor himself at the piano in the Mozart A major Concerto. It was performed by Mr. Szell with grace, elegance and fine precision. Conducting from the piano, he succeeded in achieving perfect integration. Mendelssohn's Midsummer Night's Dream Overture and Schumann's Fourth Symphony were exuberant opening and closing numbers. An honored guest at this concert was Howard Hanson, who took over the baton for his moving Pastorale, for solo oboe, strings and harp; with Mark Lifschey as soloist, the composition made a deep impression

Dr. Hanson, as president of the National Music Council, awarded George Szell their annual citation for outstanding service to American music during 1949-50 on the stage of Severance Hall. Previously these awards were given to Koussevitzky, Ormandy, Stokowski and Wallenstein.

RECITALIST . . . Marianne Matousek Mastics gave the second program in the faculty series on Nov. 14 at the Cleveland Institute of Music.

The new assistant concertmaster, Berl Senofsky, was the featured soloist at the next pair of concerts, performing the Mendelssohn Concerto with charm and a fine rhythmic sense. Henry F. Gilbert's Comedy Overture on Negro Themes proved invigorating; the Albeniz Iberia Suite had an exciting flavor, and Beethoven's Seventh was performed in the grand manner.

Other Musical Series

The Museum of Art is offering a number of exceptionally fine attractions this year. The Viennese soprano Irmgard Seefried was heard in an evening of exquisite song artistry, with Paul Ulanowsky of equal artistry at the piano. Curator Walter Blodgett gives his Sunday organ recitals before large and enthusiastic audiences in the Museum Court. . . . Edwin Arthur Kraft is heard throughout the season in organ recitals at Trinity Cathedral. . . . The Fine Arts division of the Cleveland Public Library under the capable direction of Barbara Penyak is announcing programs of exceptional interest free to the public. . . . A delightful experience was the first presentation this season by the Brudno management, when the Salzburg Marionettes appeared at the Theatre of Station WHK before capacity audiences. Both performances were greatly relished by old and young because of perfect coordination of speech and action, costumes that were most attractive and a *décor* lovely and appropriate.

ROSE WIDDER.

St. Louis Premieres New Tansman Suite

ST. LOUIS, MO.—A world premiere and three first local performances of important contemporary works highlighted the programs which Vladimir Golschmann offered recent subscribers to the St. Louis Symphony Orchestra concerts. Alexandre Tansman was accorded the world premiere of his suite from Le Voyage de Magellan, which by reason of its expert craftsmanship in instrumentation and outstanding thematic invention is perhaps destined to become a familiar item in modern orchestral literature, since its reception was flattering.

The works introduced to these programs were Walter Piston's Sinfonietta, a somewhat angular and dissonant opus, which proved difficult of absorption on first hearing to many. Bela Bartok's Music for Percussion, Strings and Celesta was a thoroughly novel excursion, obviously relished by the audience for its unusual instrumentation and harmonic content. Then came the Third Symphony of Albert Roussel, a colorful and brilliant score, which drew an ovation for one of the finest performances in Mr. Golschmann's many remarkable efforts.

The month's soloists included the young violinist Michael Rabin, who displayed technical facility in the D major concerto of Paganini. Aldo Ciccolini, Italian pianist, appeared here for the first time in a scholarly interpretation of the G major concerto of Beethoven. William Kapell played Rachmaninoff's Paganini Variations. Szymon Goldberg, reengaged after his success of last season, gave a superb reading of the Beethoven Violin Concerto which he infused with many original and personal ideas of interpretation, all of which were logical and well calculated.

The orchestra made two short tours to Illinois and Missouri communities, and in January will embark on a lengthy mid-season trip.

Other Musical Events

The Principia Concert Course presented Gina Bachauer, Greek pianist, and a capacity audience accorded her a generous reception. Her unhackneyed program included the Moussorgsky Pictures at an Exhibition. The artist responded to many encores.

The Philharmonic Orchestra began its season under a new conductor, Russell Gerhart, who was acclaimed by his large audience for excellent performances of the Dvorak "New World" Symphony, Bach's G minor fugue, Bergman's Paul Bunyan Suite, and the Meistersinger prelude.

O. C.

Bruno Walter Makes Appeal; Artists Aid Philharmonic Fund

In response to a personal letter from Bruno Walter, addressed to his colleagues in music, asking for support of the Philharmonic-Symphony Friends' Fund, artists from all parts of the country have sent contributions to the Society, now in the midst of a campaign to raise $150,000 a year to offset its annual deficit.

Among the artists who have sent contributions are Leonard Bernstein, Lucrezia Bori, Igor Buketoff, Aaron Copland, John Corigliano, Adele Addison, Norman Carol, Clifford Curzon, Rudolf Firkusny, Marcel Grandjany, Gerhard Kander, Myra Hess, Richard Korn, Fritz Kreisler, Herbert Janssen, Carroll Glenn, Eugene List, Christopher Lynch, Pierre Monteux, Charles Munch, Eugene Ormandy, Leonard Pennario, Gregor Piatigorsky, David Rose, Carlos Salzedo, Albert Spalding, Joseph Szigeti, and Astrid Varnay, the Philharmonic management reports.

Bruno Walter, who is now at his home in California, will conduct the Philharmonic-Symphony for a fortnight in March. On March 13, 14 and 16, he will lead the Brahms German Requiem with Nadine Conner and Mack Harrell as soloists, and the Westminster Choir. On March 20, 21 and 23, he will offer an all-Wagner program with Kirsten Flagstad as soloist.

WCB ARTISTS AND CONCERT MANAGEMENT, INC.
236 West 55th St., N. Y. C. 19 . JUdson 2-2569
(Dir.: Joseph A. Bollew)
Offers

SALLY ALLEN, *Soprano*
Concert — Oratorio — Radio
Lecture-Recitals: Folk Music, White Spirituals

INEZ BULL, *Coloratura Soprano*
"Miss Bull uses her voice as the most skilled performers use instruments."

GERI CHISOLM, *Dramatic Soprano*
"Fine presence, impressive voice, magnetic art."

SUSANNE FREIL, *Soprano*
Soloist with the Robert Shaw Collegiate Chorale

EVERETT FRITZBERG, *Pianist*
"Demonstrated complete mastery of his instrument. Extraordinary musicianship."

NATHAN GOLDSTEIN, *Violinist*
"One of the most outstanding violinistic talents of the new American generation."

MARY MAIUZZO, *Dramatic Soprano*
"Warm, voluminous tones and sincerity of interpretation."

THE NEW YORK TRIO
Fritz Jahoda—piano · Rachmael Weinstock—violin · Otto Deri—cello

MILTIADES SIADIMAS, *Violinist*
"Musical gifts seldom found in a young artist, agility, sure bow, beautiful tone, insight."

Monteux Returns to Bostonians' Helm

By Jules Wolffers

BOSTON.—Geniality and good musicianship marked the two-week stay here of Pierre Monteux as guest conductor of the Boston Symphony Orchestra. Mutual evidence of good-will between conductor and audience, sa well as between conductor and players, gave the concerts an intimate and friendly atmosphere.

For the 6th Friday-Saturday pair, Monteux programmed Bach's Passacaglia and Fugue, orchestrated by Respighi; the Mendelssohn "Scottish" Symphony; the Hindemith Symphony, Mathis der Maler; and Till Eulenspiegel by Strauss. Particularly effective were the conception and execution of the last half. The conductor produced fine colors from the orchestra for final over-all excellent results.

The following week's program was a sort of club sandwich,—filings of Debussy coming between three layers of Wagner. As programming, this left one with the feeling of satiety, but the performances were invigorating and attention-compelling. The Prelude to Parsifal, and excerpts from Debussy's Martyrdom of Saint Sebastian were followed by excerpts from Götterdämmerung. The second half evoked most enthusiasm, Debussy's Gigues and Jeux both drawing marked applause. The Tannhäuser Overture was the final item, after which Monteux joined the orchestra for a week's tour out-of-town.

Charles Munch's continuing indisposition brings Ernest Ansermet here from Switzerland for an indefinite stay pending Munch's full recovery. The Boston conductor has been advised to take a complete rest for a time.

Other Orchestral Events

Paul Cherkassky's Civic Symphony Orchestra had rather more than good fortune last season, which made things difficult for the training-amateur orchestra this year. The paradox arises because of the unusually large number of Civic players who were chosen to fill posts in professional orchestras, leaving Mr. Cherkassky with many holes to fill. Despite this situation, the orchestra came through splendidly for the Civic's opener at Jordan Hall. Dvorak's rarely played Symphony in E flat and the Tchaikovsky Violin Concerto shared the program. In the latter, young Robert Menga appeared with distinction as soloist. The engagement was the prize offered in a competition held last spring, with participants from Boston schools and colleges of music. Menga, the winner, is a pupil of Albert Spalding's master class at Boston University.

Another fine opening was that of the Zimbler String Sinfonietta at Jordan Hall. The conductorless group was heard in works by dal'Abaco, Stravinsky, Vaughan Williams and Mozart. Soloists were Joseph and Lillian Fuch, violinist and violist, who drew plaudits for their musicianly work.

Recitals of Interest

There have been some fine recitals. Rudolf Firkusny scored before a Boston Morning Musicales audiences at the Hotel Statler. Frederick Jagel appeared with distinction at Jordan Hall, ably assisted by pianist Reginald Boardman. In the same hall, the young Chinese pianist, Tung Kwong-Kwong, displayed delicacy and finesse before a good-size audience. And at the College Club, Lorraine Ippolito added another to her string of local engagements with an appearance for the Musical Guild of Boston.

An engrossing series has been presented at the Church of the Advent. Participants have included the Chorus Pro Musica, Alfred Nash Patterson, conductor, George Faxon, Mary Crowley Vivian, (both organists), the Apollo Club of Boston and the Advent Male Choir.

Off the beaten track, but entertaining and enlightening, was the concert of Irish music given in the Copley-Plaza ballroom by Rhodora Buckle Smith, soprano, with her husband, Warren Storey Smith, critic of the Boston Post, introducing his own settings of the Irish folk music, also works by Gilbert and Bax.

Louisville Produces Villa-Lobos Work

LOUISVILLE, KY.—The Louisville Orchestra opened the season on Nov. 7 with a program of great variety. Robert Whitney, the conductor, had revised some of the works of Anthony Philip Heinrich, a Bohemian composer who lived in Kentucky from 1817 to 1823, and opened the evening with his quaintly titled Overture: The Wildwood Troubadour (or The Dawning of Musical Inspiration in a Log House in Kentucky, An Autobiography). The work speaks the musical language of its time, and of the contemporaries Spohr, Lortzing, and Conradin Kreutzer, but makes pleasant listening without being a creation of great distinction.

The Louisville Philharmonic Society, continuing its policy of commissioning new scores, contributed a new symphonic poem of the Brazilian composer Heitor Villa-Lobos, The Origin of the Amazon River. Exotic forest murmurs, weird sounds from the jungle, violent outbursts alternate with euphonious passages and create a continuous but by no means painful tension. The world premiere sounded very well as played under Mr. Whitney's baton.

Dorothea Adkins and Ann Monks were the soloists, in Francis Poulenc's sparkling Concerto for Two Pianos in D minor; beautifully supported by the orchestra they gave a brilliant reading and captivated the audience fully. Mendelssohn's "Reformation" Symphony, in a stately interpretation, closed the program, an auspicious beginning of the season. DR. HANS F. KUPPENHEIM.

Milwaukee Is "Opera-Minded"

MILWAUHEE.—Several opera productions given in this city recently drew enthusiastic applause. Puccini's Tosca was sung at the Auditorium, by the Rome International Opera Company, under the experienced baton of Dino Bigalli; Natalie De Toro, formerly of Milwaukee, who has studied in Italy, sang the title role with warm and flexible voice, and succeeded particularly well in enactment of the more dramatic scenes. Francesco Battaglia was a capable Cavaradossi. George Chapliski proved a well equipped and effective Scarpia.

In a subsequent hearing of La Boheme, given by the same company, Helen De Toro made her local debut as Mimi, revealing a lyric soprano voice of pleasing quality, and her acting of the role was affecting and appealing. Nino Martini was a handsome and suave-voiced Rodolfo, singing with fervor. Mr. Chapliski was a sonorous Marcello. Among the other Bohemians, the veteran Virgilio Lazari moved listeners as Colline with his Song of the Coat. Eleanor MacKinley was a piquant Musetta. Mr. Bigalli again conducted.

At the Pabst Theatre, the Florentine Opera Company was heard in a double bill linking Pagliacci and Menotti's The Telephone. Walter Fredericks, as Canio, revealed a powerful tenor voice and dynamic presentation. Leona Scheunemann, of the New York City Opera, sang the role of Nedda with smooth delivery. Melvin Bartell, former Milwaukeean, who has appeared at Covent Garden, was an effective Tonio, in his local debut. Nino Mancuso was heard as Beppe. John Anello conducted an orchestra of resident players. The chorus also made a vigorous contribution. In The Telephone, Margaret Hulbert sang the role of Lucy with animation, and Laurence Bogue was the frustrated suitor. The double bill was subsequently repeated.

Opera also figured in the first fall concert of the Milwaukee "Stars" Symphony Orchestra, conducted by Jerzy Bojanowski. Following the Mendelssohn Midsummer Night's Dream Overture, Sibelius' Swan of Tuonela (with English horn solo played by June Panduro of the Chicago Orchestra) nad the finale of the Franck Symphony came a concert version of excerpts from Puccini's Madame Butterfly, sung in English. The soloists were Adele Karps, in the title role; Carol Smith, of Chicago, as Suzuki; Marvin Moran, Milwaukee tenor, as Pinkerton; and Gunnar Granquist, of this city, as Sharpless. The choral passages were sung by members of Mr. Granquist's Opera Theatre. The concert was sponsored by the County Park Commission and the Winter Concerts Committee, assisted by a committee of patronesscs headed by Mrs. Vito B. Cuttone and Mrs. George Leo N. Meyer. N. R.

Neway with Collegium Musicum

Patricia Neway, soprano, was guest artist on Nov. 25 at Circle-in-the-Square, with the Collegium Musicum, a fellowship group for performance of chamber music, with Fritz Rikko, conductor. The program offered music of the eighteenth century by J. K. F. Fischer, Heinrich Schuetz, Gluck and Haydn, and scores of Hindemith and Lou Harrison. Other events in this series are listed for Dec. 16 and 24; Jan. 6 and 20; Feb. 3 and 17; Mar. 2, 16 and 30; April 13 and 27. The concerts are under the auspices of Milton Feist.

National Music League
130 W. 56th St., N. Y. 19, N. Y.
Anna C. Molyneaux, Managing Director

HAROLD BORDEN
Tenor

ANGELENE COLLINS
Soprano

ELLEN FAULL
Soprano

BRENT WILLIAMS
Tenor

PASSED AWAY

NICHOLAS MEDTNER, 71, noted Russian composer and pianist, died on Nov. 13 at his home in London, where he had lived for a number of years. He was born in Moscow, studied composition with Arensky and Taneieff and piano with Safonoff at the Conservatory there. A graduate of and later a professor at that school, he left Russia in 1921 and after a period spent in Germany and France, settled in England in 1936. Medtner made his American debut in the fall of 1924, playing his Piano Concerto in C minor with the Philadelphia Orchestra under Leopold Stokowski in New York. He also appeared at the piano in a concert of his compositions with Elizabeth Santagano in Aeolian Hall. The style of his music was Neo-Romantic, founded somewhat on traditional German theories and harmony. He developed original titles and forms for his works, such as Sonata-Ballade, in which he strove to develop a central idea with logical procedures. Among his sixty or more compositions are a large number for piano, including Sonatas, Concertos, Novelettes, Fairy-Tales, and cycles titled Forgotten Memories; also many songs, among them settings of Goethe lyrics, and a well-known Sonate-Vocalise; three violin sonatas and other works for this instrument. Medtner also published a book, Muse and Fashion, in which he took a stand against drastic innovations in harmony.

HUGO LEICHTENTRITT, 77, noted musicologist and teacher, died in a Cambridge, Mass., nursing home on Nov. 13. One of the noted musical scholars of Germany, he was born in Pleschen, Posen, and at 15 was taken to America, where he was graduated from Harvard in 1894. He later studied at the Royal Hochschule in Berlin, receiving his Ph. D. in 1901. He lived principally in Berlin, where he was a teacher at the Klindworth-Scharwenka Conservatory and critic of Vossische Zeitung, and wrote many learned works. In 1933 he left Germany and came to the United States, served as a lecturer in music at Harvard until his retirement in 1940, and was director of the seminar in musicology. After 1940 he taught for four years at Radcliffe College and at New York University. Among his chief publications were Music, History and Ideas; Musical Forms, and other theoretical works, also biographies of Chopin, Handel, Koussevitzky and others. Dr. Leichtentritt also composed chamber music and songs.

LEON ROTHIER, 76, noted operatic bass, died in New York on Dec. 6. Born in Rheims, he was named Leon because his natal day was Christmas (Noel in reverse). At 17 he began study of the violin, and in 1894 went to Paris to study for opera at the Conservatoire. He was graduated in 1899 with three first prizes, made his debut at the Opéra-Comique in Philemon et Baucis, and after four years there, appeared at Marseilles, in Nice and Lyons. Rothier made his debut with the Metropolitan Opera in Faust in 1910 and remained with the company for 32 years, singing a large number of leading bass roles, including that of Mephistopheles some 500 times. He played a role in the Broadway production of A Bell for Adano in 1944, and in 1949 celebrated his 50th year of artistic activity with a Town Hall recital. He was a Chevalier of the Legion of Honor and of the Belgian Order of Leopold. Mr. Rothier married for the second time last Aug. 24, and his widow, the former Clara Balog, survives.

SIGMUND ROMBERG, 64, noted operetta composer, died in his New York hotel suite of a cerebral hemorrhage on Nov. 9. Born in Hungary, Mr. Romberg was a cousin of Alfred Gruenfeld, noted pianist. He was a graduate of Bucharest University as an engineer, played violin from an early age, and studied music in Vienna with Heuberger; also serving as a composer and arranger of operettas. He came to the United States before World War I and composed the music for many Winter Garden shows for the Shuberts, then wrote the operettas Midnight Girl, Girl from Bond Street, The Blue Paradise, the waltz from which, Auf Wiedersehen, was a popular hit. His chief successes were made with Blossom Time, based on melodies of Schubert, and The Student Prince. Among other well-known works from his pen were Maytime, The Desert Song, Sinbad, and the New Moon. In later years he took up residence in Hollywood, and composed scores for the films, including Girl of the Golden West and Up in Central Park. His permanent home was in Beverly Hills, Cal.

Since 1941, Mr. Romberg had made a number of tours with an orchestra and soloists, conducting a program of his works titled An Evening with Romberg.

His widow, the former Lillian Harris, survives.

CATHERINE LITTLEFIELD, 47, dancer and choreographer, died in a Chicago hospital on Nov. 19. She appeared in several Broadway musical shows before joining the Philadelphia Civic Opera in 1925, for which group and the Grand Opera in that city she designed ballets. In 1935 she founded the Littlefield Ballet and gave a full-length production of Tchaikovsky's Sleeping Beauty in New York and in Europe; later this group was renamed the Philadelphia Ballet. Miss Littlefield was director of the Chicago Opera Company ballet until 1940, and then designed the dances for Sonja Henie ice show productions and television. She was married and later divorced from Philip L. Leidy. Her second husband, Sterling Noel, a New York newspaperman, survives.

GINA PINNERA, 53, American dramatic soprano, died in a New York hospital on Nov. 20. Born in Detroit, Miss Pinnera studied voice at 4 and gave her first concert at 12. She made her New York debut at Carnegie Hall in 1928, and the next year made European appearances, including singing the role of Aida at the Berlin State Opera. In 1930 she appeared in Havana. Her last formal concert was at Town Hall in 1948. A sister, Mrs. Jessica Choate Grady, survives.

JOHN ALAN HAUGHTON, 71, editor and voice teacher, died in a New York hospital on Nov. 11. Mr. Haughton was born in Baltimore, studied and for a time taught voice at Peabody Conservatory. He was a leading member of the editorial staff of Musical America since 1918, and had taught voice privately in New York. Two brothers and a sister survive.

H. A. CONDELL, 45, designer of settings for the New York City Opera Company and other organizations, died in a Manhattan hospital on Nov. 6. Born in Germany, he received his early training with the Berlin Civic Opera and came to this country in 1938 as an emigré from the Nazis. He designed the sets for Meistersinger, Aida, Faust, Marriage of Figaro, and Salome for the N. Y. City Opera, also that for The Barrier on Broadway. His wife and a son survive.

Mana-Zucca Songs Heard

A program of songs by Mana-Zucca was given by Fernand Martel, baritone, in Steinway Concert Hall on Nov. 26, with the composer at the piano. Mr. Martel, who sang Pélléas with the New York City Opera several seasons ago, was a personable and suave-toned interpreter, most effective in the opening numbers in French. These included C'est le Sort, J'Aimerais Moins (dedicated to the singer), Et L'On Reviens Toujours, Je Saurai, and Più Bello del Sole. The second group listed some particularly colorful works, including the exotic Moon of Kwang Tung, Speak to Me, Can One Forget, Two Little Shoes, and There's Joy in My Heart, a spirited number evoking something of the same emotion as the composer's I Love Life. There followed Mas Cerca, Hope Eternal, the appealing Five Children's Songs, some marked by humor, and the poignant Ahm Yisrael Chai, sung in Hebrew. The concluding bracket included Double the Trouble, Behold 'Tis Dawn, Spring Is Whispering, C'est Toi Seule, and Today Is Mine. The audience gave warm applause to composer and soloist, and asked for extras. H. T.

Alice Krieger Active in New York

Alice Krieger, pianist, who recently made her New York debut, was born in Germany and graduated with high honors from the Conservatory of Music at Karlsruhe. Among her teachers were Artur Schnabel and Eugen D'Albert.

Miss Krieger appeared in recital and with symphony orchestra throughout Germany until in 1939 she was forced to leave the country. She went to Israel, where she continued her career as concert pianist and teacher, and appeared as soloist with the Israeli Orchestra and on Radio Station Jerusalem. Since 1946 Miss Krieger has made her home in New York, and played there and elsewhere in the United States as soloist and with chamber music groups. In addition to teaching many private pupils, Miss Krieger is on the faculty of the New York Music School Settlement.

Henry Colbert
205 W. 57th St., New York 19, N. Y.
PHYLLIS CURTIN
Soprano
EARLY MUSIC FOUNDATION
Ruth Kisch-Arndt, director
ADELE MARCUS
Pianist
Robert BRINK & Gustav PINKHAM
Violin-Harpsichord Duo

Los Angeles Ensemble Gives Salome Finale

By C. Sharpless Hickman

LOS ANGELES.—The second program of the Philharmonic Orchestra's 33rd season found Alfred Wallenstein directing a concert performance of the final part of Strauss' Salome—from the Dance of the Seven Veils to the end—with Astrid Varnay, Frederick Jagel and Claramae Turner as vocalists. It was one of the most exciting and masterfully-moulded interpretations we have had from Wallenstein, now in his ninth season at the Philharmonic's helm, and comparable to the Elektra which Mitropoulos directed with the San Francisco Orchestra and Varnay last January. Wallenstein's control of the orchestra was superb, as was his flair for giving free play to the lyric line through the cacophonies of the score. Never have we heard Miss Varnay in more beautiful and compelling voice—not even in the above-mentioned San Francisco performance.

The conductor's interpretations of the Beethoven "Pastoral" Symphony at the Salome program and of Haydn's "London" Symphony at the next concert pair were both rather inflexible in dynomic utterance, rushed in pace and lacking in grace and sympathy. But the Haydn was balanced by a reading of Beethoven's Third Piano Concerto sensitive in the extreme, cogently constructed, and perfectly partnered to the musicianly playing of young Friedrich Gulda, making his local debut at the keyboard. Despite his 21 years, he gives promise of succeeding to the mantle of such stylists as Schnabel, Solomon and Serkin.

On the Gulda program were two works by younger American composers—David Diamond's trenchant musical portrait of Shakespeare's Timon of Athens, and Norman dello Joio's Variations, Chaconne and Finale. Wallenstein's *rapport* with the modern idiom was again superbly illustrated in his readings.

Chamber Orchestra Lists

Symphonic music in smaller mould was offered by the Harold Byrns and Los Angeles Chamber Symphonies. (The latter was directed by Byrns until last season, when he formed his own group.) The Byrns Orchestra offered the local premiere of Hindemith's Concerto for Woodwinds, Harp and Orchestra, first done at Ojai a season ago, and well worth rehearing; it is a delightful work. Israel Baker's violin solos were superb in Byrns' delicate reading of Mozart's Haffner Serenade. Dorothy Ledger's soprano was less adequate, interpretatively and vocally, in Byrns' own orchestral settings of Mussorgsky's Song of Gloom and Debussy's Villon Ballades.

The U.C.L.A. concert by the Los Angeles Chamber Symphony introduced the Utah Symphony's conductor, Maurice Abravanel, to this area, and despite what seemed limiting rehearsals he did well with Mozart's Symphony No. 29 and G Major Violin Concerto (with Eudice Shapiro as the smooth, full-toned soloist), and Milhaud's tango-rhythmed parody, Le Boeuf sur le Toit.

Choral Events

A homecoming to remember was that of Robert Shaw, whose concerts at Pomona College (from which he was graduated), and Pasadena and Los Angeles (on the new Moss-Hayman-Wilson series which has succeeded the 60-year regime of Mrs. L. E. Behymer and her late husband) were greeted by thunderously-applauding audiences. Shaw's showmanship, backed by solid musical worth, was exhibited in a varied repertoire, which ranged from Mozart's Requiem and Brahms' Liebeslieder Waltzes to selections from musical shows, folksongs, spirituals and other numbers. Despite a heavy and concentrated tour the performances were uniformly fresh and vital, the singers amazingly responsive in nuance, cut-offs and entries, and ripe-toned even in the most fortissimo passages.

In marked contrast was the Judas Maccabaeus of Handel which Dr. Hugo Strelitzer revived with the Bureau of Music's city-sponsored Greater Los Angeles Chorus and the New Orchestra of Los Angeles, finest of the area's several "rehearsal orchestras" compounded of studio talent and outstanding amateurs. The 100-voice chorus of avocational singers, joined by the Bureau's 25-voice Highland Park Youth Chorus, gave a meritorious performance when one considers its nonprofessional calibre, singing with conviction, intensity and an exultation which communicated itself to the large audience. Harold Ross had the title tenor role, with Merri Fenn outstanding in her soprano solos. Ralph Isbell and Lloyd Stone were also heard to advantage. Strelitzer's direction was musicianly and dramatically conceived, and the orchestra's superb playing added greatly to this welcome revival of neglected masterpiece.

Recital Roster Broad

Recitals have been highlighted by a rare concert from Lotte Lehmann for the Coleman Association in Pasadena. Her voice sounded more fresh and richly-hued than in many a season as she sang a beautifully chosen program of songs by Schubert, Wolf, Brahms and Hahn, exquisitely partnered at the keyboard by Gwendolyn Williams Koldofsky. A concert by cellist George Neikrug marked his formal solo recital debut here, though he had frequently been heard in the past on Roof programs and with the Philharmonic Orchestra. His playing at the Wilshire Ebell Theatre for the benefit of Beverly-Fairfax Jewish Community Center drew virtually every fine cellist in town to hear their compeer, and he played with rare musicianship and greater tonal beauty than has always been his wont. Carl Sandburg's recital was a sheer delight as a lecture, but very wanting musically and a far cry from his great recordings of 15 years or more ago. John Crown's U.S.C. piano recital was highlighted by his playing of Leon Kirchner's Sonata (1948), a work which grows with familiarity and is marked by its composer's strong emotion and sensitivity; it was wonderfully played by the soloist, who is the teacher of June Kovach, the Naumburg award winner. Other recent recitals of more than passing worth were those by Eileen Farrell, who made her local recital debut on the Beverly Hills Philharmonic Artists Association series, exhibiting a strong, beautifully-handled soprano voice; and those by Astrid Varnay, Giuseppe di Stefano and Yehudi Menuhin.

Podium Guests Appear In San Francisco

By Charlotte Hiller

SAN FRANCISCO.—With Pierre Monteux guest-conducting in Boston, Charles Munch was scheduled to appear with the San Francisco Symphony Orchestra for two groups of concerts. Due to illness Mr. Munch was unable to be here and on short notice Alexander Hilsberg took over in the first week. He presented an interesting program, of which only Ravel's Spanish Rhapsody has been in the local repertoire in recent years. It included a Corelli-Pinelli Suite for strings, Villa-Lobos' Bachianas Brasileiras No. 1, Bartok's forceful and witty Dance Suite, and Tchaikovsky's Fourth Symphony. Mr. Hilsberg proved a skillful leader concerned with content and style of the music performed, and one hopes to hear him again under more favorable circumstances.

André Kostelanetz, in the following week demonstrated that he is a well-versed musician, giving an appealing version of Berlioz's Roman Carnival Overture, and one of the subtler readings heard here of Prokofieff's Classical Symphony; there was a lovely fairy tale quality to Ravel's Mother Goose Suite, and the same composer's La Valse was a brilliant conclusion to the first part. A vivid yet sensitive performance of Gershwin's An American in Paris followed, also Kostelanetz's own Roumanian Fantasy and his arrangement of music from Kern's Show Boat.

In previous events, the San Francisco Symphony Orchestra at its first concert

EUGENE LIST
Mgt.: Judson, O'Neill & Judd, Inc.
113 W. 57th Street New York 19, N. Y.

RALPH THOMAS
well known singing teacher of Hollywood
6605 Hollywood Blvd. HO 9-7588

GERTRUDE LINDHORST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

SIEGFRIED LANDAU
CONDUCTOR — COMPOSER
Mgt.: Bernard LaBerge, 119 W. 57th St., N.Y.C.19

HELENE ROOT
Dramatic Soprano
OPERA—CONCERT—OPERETTA—TELEVISION
Suite 701—119 West 57th Street, New York 19, N. Y.

RHODA RAINBOW
PIANIST
Season 1952-1953
Suite 701 119 W. 57th St., New York 19, N. Y.

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
1261 Madison Ave., N. Y. C. LEhigh 4-7192

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
SUITE 701, 119 WEST 57th STREET, NEW YORK CITY 19

THOMAS JOHNSON
— TENOR —
ORATORIO — CONCERT — RADIO
182 Claremont Ave., N. Y. C. SU. 7-1880, NO. 2-2846

of the season provided solid classical fare—Bach's Brandenburg Concerto No. 3, Beethoven's Concerto No. 3 for piano and orchestra, and Brahms' First Symphony. It was an evening of fine though not particularly exciting music-making. Soloist in the Beethoven Concerto was Samuel Lipman, 17-year-old San Francisco pianist. Although the work's emotional intensity was not always fully projected, Mr. Lipman showed a rare gift for definition and contrast, in overall musical conception as well as in the cleanly mastered technical demands.

A debut recital was played by Maryanne Bullock, another 17-year-old pianist, in the Colonial Room of the St. Francis Hotel. She is a promising talent with definite ideas about programming. The stock material was absent and instead there were Brahms' exacting Variations on a Theme by Paganini and Milhaud's challenging second piano sonata, both delivered with amazing insight. Miss Bullock also beautifully performed some Scarlatti sonatas and études by Scriabin. Once her technique is completely on a par with her uncommon musical perception, she may go far.

Little Symphony Bows

After several months of preparation, the Little Symphony of San Francisco offered its first formal concert at the Veterans' Auditorium on Nov. 28. Gregory Millar, a young Canadian, is the conductor, and his 24 players are accomplished musicians with a fine record of solo or ensemble work with various orchestras. Nathan Rubin, who won the 1950 Music Critics' Award, is the concertmaster. The aim of the group is to present works old and new scored for small orchestra, in San Francisco and in other California communities not usually visited by symphony orchestras. A delightful performance of Cimarosa's Impresario Overture opened the program, followed by Mozart's "Haffner" Symphony. If the Mozart seemed to lack charm and serene maturity, these are qualities which come as by-products of growth. Ernest Bloch's picturesque Four Episodes, written in San Francisco in 1926, received their first concert presentation in this city.Marie Louise St. Gaudens played the piano obbligato beautifully. There were a sensitive and understanding performance by seven players of Milhaud's Little Symphony (No. 3 out of five), a charming presentation of Respighi's The Birds, and an expert one of Bartok's strong, melodious Roumanian Dances. Mr. Millar has his group well in hand; but I doubt that he has to work as hard for it as his conducting style would imply.

Concert Series Launched

The first project of Paul Posz's Concert Series was to present Anna-Lisa and Jussi Bjoerling in a joint recital, but due to Mrs. Bjoerling's illness, it became a solo recital of her husband's. Mr. Bjoerling sang works of Beethoven, Schubert and Richard Strauss with musical taste but really came into his own with operatic arias to which his voice and style of delivery were particularly suited, permitting a more dynamic approach and fuller use of vocal power. Henry Holt was the outstanding accompanist. . . . The second of the Posz series was a concert at the Opera House by the Robert Shaw Chorale, the first opportunity for San Francisco to hear this group, known here from recordings and radio broadcasts. The first half was given over to a fine, if not greatly stirring, performance of Mozart's Requiem. Artistically and musically, the best offerings were Ravel's Three Chansons. But the dynamic and vocally engaging delivery of eight of the Brahms' Liebeslieder-waltzes, of scenes from Porgy and Bess and of innumerable encores kept the audience in their seats long beyond the regular hour. The Chamber Orchestra assisting the singers made the impression of a finely integrated group of excellent young musicians.

Spencer Barefoot's Celebrity Concerts introduced Robert Weede locally as a recitalist. Mr. Weede's full, brilliant baritone voice has been an asset to many opera seasons, and it carried him well through a long evening of singing, due to many demands for encores. The program was a curiously mixed affair, from which Brahms' Four Serious Songs stood out for substance, Germont's aria Di Provenza from Verdi's Traviata and Gerard's scene from Giordano's Andrea Chenier for masterly delivery. Dorothy Richardson at the piano gave Mr. Weede excellent support.

Dance Offerings Varied

Aña Maria's Spanish Ballet appeared for an evening at the Opera House and scored a great success as a group as well as by the admirable solo work of Aña Maria herself and her gifted first male dancer, Roberto Iglesias. The generally high level on which the musical accompaniment was kept was another enjoyable feature. For the latter Alfredo Munar was responsible, with the skilled arrangements which he and the gifted Manuel Llanes played on two pianos. Carlos Montoya, noted flamenco guitarist, played several solo numbers and furnished the only accompaniment to two flamenco solos danced by Aña Maria. The second half presented Falla's El Amor Brujo, brought beautiful dancing by Aña Maria, Pepe Montez, Roberto Iglesias, Aida Ramirez and Carmen Lopez, but the work seemed hampered by some lack of choreographic and staging ideas.

At the time of writing the Ballet Theatre was performing at the Curran Theatre, with Alicia Alonso and Igor Youskevitch repeating their former successes here. Jean Babilee, for the first time in San Francisco, was enthusiastically acclaimed for his choreography and dancing in Till Eulenspiegel, the only part in which he had thus far appeared.

The second concert of the Griller Quartet at the San Francisco Museum of Art brought the audience cheering to its collective feet after a memorable performance of Beethoven's quartet, op. 95. The Grillers bring a fresh, intense musicality to whatever they do. But even their effort and devotion could not imbue Sibelius' only quartet, Voces Intimae, with a content of great interest. It was the *pièce de résistance* between the Beethoven and Mozart's beautifully played quartet in F major (K. 168).

Willard Tressel, 21-year-old violinist, gave his San Francisco debut recital at the Marines Memorial Theatre, assisted by Ludwig Altman at the piano. His ambitious program contained Vivaldi's Sonata in D major, the Grave and Fuga from Bach's Sonata in A minor for solo violin, Prokofieff's Concerto No. 2, Brahms' Sonata No. 2 in A major, and Ravel's Tzigane. How intensely musical Mr. Tressel is was revealed in the Brahms sonata, which had a mature grace and depth.

BURTON CORNWALL
BASSO-CANTANTE
Concert — Oratorio
Specialist in Natural Voice Production
853 7th Ave. (Apt. 11A) N. Y. C. 19, CI 5-4504

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4580

MILLICENT FRANCES KLECKNER
OPERATIC COACH SINGING TEACHER
Established 30 years
24 Central Park South, N. Y. C.—EL. 5-0553

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

VICTORIA SHERRY
LYRIC SOPRANO
OPERA — CONCERT — OPERETTA
Suite 701, 119 W. 57th St., New York 19, N. Y.

CAROLINE BEESON FRY
TEACHER OF SINGING
2 Orchard Pkwy., White Plains, N. Y.; 153 W. 57 St., N. Y. C.
White Plains 9-3200 Col. 5-8900

JULES WOLFFERS
PIANIST — TEACHER — LECTURER
Boston University College of Music

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3063
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6248

HELEN BRAINERD SHEARD
COLORATURA SOPRANO
Teacher of Voice Production
125 W Beard Ave., Syracuse, New York—Tel. 6-8731

Jean de Reszké's Method of Singing
taught by his pupil
Prof. MAX KLEIN
Faculty Hunter College — Formerly Vienna Conservatory
Teacher of ELENA NICOLAIDI
344 W. 72nd St., N. Y. C. 23 TR. 3-5736

ERNST FISCHER
FORMERLY LEADING BARITONE
Vienna Royal Opera — Metropolitan Opera
Master Classes for Advanced Students in Opera and Operetta
Carnegie Hall Studios, N. Y. Tel. MAin 2-6141

BERTA LEVINA
PROMINENT PHILADELPHIA TEACHER of VOICE
New York Studio, Barbizon-Plaza Hotel, 101 W. 58 St.
Philadelphia Studio: 2106 Delancey Place

THE UNITED STATES NAVY BAND
LCdr Charles Brendler, USN, Conductor
Available for bookings, Fall '51 in Va., N. C., S. C., Ga., Tenn., Miss., Ala., La. & Fla. Contact: Gib Sanderlin (Tour Mgr.) 1096 Natl. Press Bldg., Wash. 4, D. C.

Lucie BIGELOW ROSEN
THEREMINIST
Concert Mgt.: WILLARD MATTHEWS
123 East 55rd Street New York, N. Y.

MARY BOTHWELL
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

FRANK LA FORGE - ERNESTO BERUMEN
VOICE PIANO
1040 Park Ave., N. Y. 28 ATwater 9-7470

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN
Hotel Ansonia—73rd Street and Broadway—Apt. 7-144
New York 23, N. Y. TRafalgar 3-7730

OLGA EISNER
Teacher: Mimi Benzell, formerly Metropolitan, Lilly Windsor, Rome Opera, Conchita Gaston, City Center and many others.
467 Central Park W., New York AC. 2-6951

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

MARIENKA MICHNA
PIANIST
Mgt.: Annie Friedberg—251 West 57th St., N. Y. C

FRANCO AUTORI
CONDUCTOR CHAUTAUQUA SYMPHONY ORCHESTRA
ASSOC. COND. N. Y. PHILHARMONIC ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC

FREDA DRAPER
CONTRALTO
OPERA — CONCERT — ORATORIO — RADIO
Suite 701, 119 W. 57 St., N. Y. 19, N. Y.

ELLIOT MAGAZINER
VIOLINIST
Polymusic Records
"polished and expressive . . . tone is most beautiful . . . a pleasure to listen to." N. Y. Herald Tribune, Feb. 3, 1951
Suite 701—119 West 57th Street, New York City 19

TOOS BAAS
SOPRANO
Pers. Rep.: Victor Clement, 100 W. 80th St., N. Y. C. 24

ARNOLD ZEMACHSON
EMINENT COMPOSER—Students Accepted in Harmony - Counterpoint - Orchestration
128 W. 85th St., N. Y. C. 24 TR. 7-1115

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

WILLIAM YARBOROUGH
AMERICAN CONDUCTOR
Suite 701—119 West 57th Street—New York 19, N. Y

JULIA HUME-RHODE
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
113 W. 57th St., N. Y. 19, N. Y. JU. 6-0040

CHARLES EVERETT
TENOR—Concert—Recital—Oratorio
Per. Rep.: Louis Martin
542 Fifth Ave., N. Y. C. 19 VA. 6-3889

NEW RECORDS IN REVIEW

Cetra-Soria: Un Giorno di Regno, which can be translated as King for a Day, was Verdi's second opera and one of his few comic operas. He composed it at the age of 26, and naturally there are suggestions of Rossini and Donizetti. But there are also moments that point ahead to the masterpieces to come, and those who are interested in tracing the development of a great composer will study Un Giorno with care. In this two-disk recording the singers include Renato Capecchi, Sesto Bruscantini, Lina Pagliughi, Juan Oncina and Laura Lozza, with the chorus and orchestra of Radio Italiana conducted by Alfredo Simonetto. Recording and performance are excellent.

Giordano's Fedora, sung superbly by Maria Caniglia, Carmen Piccini, Giacinto Prandelli and Aldo Bertocci (in the principal roles) is a grand opera that has not held up so well. Out of the American repertoire for many years, it survives by virtue of a few isolated arias. Those who acquire this two-disk set will encounter a juicily sentimental work of no great originality, in a Puccini-derived idiom. The competent conductor here is Mario Rossi, with the chorus and orchestra of Radio Italiana.

Mercury: Rafael Kubelik and the Chicago Symphony Orchestra have been newly recorded on two disks. One contains the Moussorgsky-Ravel Pictures at an Exhibition. The other is a coupling of Bloch's Concerto Grosso with Bartok's Music for Strings, Percussion and Celesta. Both are brilliant examples of modern recording technique at its best. They serve, also, to establish Kubelik as a first class conductor—one with fine rhythm and an equally fine sense of style. Under his baton, the Chicago Symphony sounds like a brilliant virtuoso ensemble, equal to any in this country.

Victor: Soloists are featured on this month's Victor list. Vladimir Horowitz has re-recorded the Rachmaninoff Third Piano Concerto with the NBC Symphony under Fritz Reiner; and since Horowitz plays the work better than anybody alive, the disk is more than welcome. Another Rachmaninoff piano-and-orchestra piece is the Rhapsody on a Theme of Paganini, which William Kapell plays with magnificent aplomb under Reiner, who conducts the Robin Hood Dell Orchestra. That one is a ten-inch disk, as is the Heifetz performance of Lalo's Symphonie Espagnole, with the Victor Symphony under Steinberg; and who can surpass Heifetz in music like this? For solo piano, Artur Rubinstein plays the Brahms Sonata in F minor with the utmost brilliance, and with an architectural solidity that keeps the music from dragging.

Orchestral disks include a typically exact performance of Debussy's La Mer, coupled with excerpts from Mendelssohn's Midsummer Night's Dream, both played by Toscanini and the NBC Symphony; an energetically conducted Till Eulenspiegel and Death and Transfiguration from Fritz Reiner and the Victor Symphony; and a smooth performance of Chausson's B flat Symphony from Pierre Monteux and the San Francisco Orchestra. A good chamber music disk is Beethoven's A minor Quartet, played by the Paganini Quartet. And on three disks, Robert Shaw leads the Collegiate Chorale, the Victor Orchestra and a group of soloists—Blanche Thebom, Mack Harrell, Leslie Chabay, Paul Matthen and Blake Stern among them—in a devotional performance of Bach's St. John Passion.

Vox: A first recording of a major work by Berlioz, L'Enfance du Christ, has been made by a group of French singers, the Raymond St. Paul chorus and the Paris Conservatory Orchestra under André Cluytens. It is difficult to conceive, after one has listened to the music on these two disks, why the score has been so long neglected in America. It is Berlioz at his most lyric and imaginative; and several of the sections are as sublime music as the nineteenth century can boast. Needless to say, this set is heartily recommended. Also recommended is Lili Kraus' reading of Schubert's posthumous Sonata in A. In the Schumann Piano Concerto, Guiomar Novaes' wonderful playing is not matched by the orchestral accompaniment (Klemperer and the Vienna Symphony) or the quality of the recording, which sounds coarse.

Westminster: The Amadeus String Quartet has been concentrating on Mozart chamber music. The latest in their series is a coupling of the String Quartets in E flat (K. 428) and B flat (K. 458), both masterpieces, both dependably played. More Mozart—piano concertos, this time—is played by Paul Badura-Skoda who, with the Vienna Symphony under Prohaska, is heard in the C minor (K. 491) and B flat (K. 595) Concertos. The performances are sensitive, but the quality of the balance leaves something to be desired. A pair of Schubert sets are the complete Winterreise, sung by Victor Carne (tenor) on two disks and the Grand Duo in C, played by Paul Badura-Skoda and Joerg Demus. Carne sounds like an able tenor, though not too spontaneous a one. In any case his interpretation is up to any of recent issue. The Grand Duo is given a flexible reading by the two talented pianists.

Jacobi Works Recorded In Belgium

Frederick Jacobi, American composer, and his wife Irene Jacobi, pianist, have returned to New York following a long sojourn abroad. While in Brussels, three of Mr. Jacobi's works were recorded for the SPA Recording Company in Saratoga Springs by the Belgian National Radio Orchestra under Franz André. These were his Violin Concerto played by André Certier, who had performed it in Brussels last January; the Concertino for Piano and Strings, with the composer's wife as soloist; and two short pieces for flute and orchestra played by Francis Stoefs, the orchestra's first flutist.

Plan Musical Exchange

The National Music League will inaugurate a musical exchange early in 1952, when James Wolfe, pianist, and Sidney Harth, violinist, go to France for a concert tour of 30 appearances in that country and North Africa, opening in Paris on Feb. 21. They will be heard in a sonata program and one illustrating the instrumental poem. Both programs include works by American composers. This international exchange has been aranged between the league, a non-profit concert management, and the Jeunesses Musicales de France, and will bring to the United States for the first time Pierre Sancan, young French pianist, holder of the Grand Prix de Rome. He will play here in March and April.

New Group Plans Symphony for Quito

QUITO, ECUADOR.—The formation of a new concert society, La Sociedad Sinfonica, is the most interesting item on the musical agenda here. In a sense, Musical Courier may claim to be the godfather of the new organization, for the interest aroused by the article in the June issue about the musical possibilities of this country resulted in concrete plans for a permanent symphony orchestra.

The group intends to bring the finest musical events at reasonable prices to all those who seek quality. Ecuador is brimming with young talents that have had no chance to bloom. The Society aims to take fine music out of the luxury category, so that the young artists of the country may be stimulated into seeking proper guidance.

Including a conductor who will probably be recruited in the United States, the Society wishes to bring here musicians who will contribute to the musical growth of the country. As it will take some time to organize the orchestra and prepare it for its first concert, the Society will bring here a series of artists for concerts, the proceeds of which will be devoted to the new venture. The first to appear is Mario Braggiotti, pianist, scheduled for Dec. 22.

The local concert management, LIDA, opened its season on Oct. 24 with a concert by the North American violinist Frances Magnes. This group will also present Mary Bothwell, soprano; Jarmila Novotna, soprano; Gladys Swarthout, mezzo-soprano, the Madriguera Orchestra and the musical, Carnival on the Water.

A young and lovely dancer from Spain, Tere Amoros, who follows the classical Spanish tradition, appeared here in August. She is well schooled and, with mastery of the big line in her dance interpretations, she may well be on the way to a fine career.

LEONA FLOOD DE BERGER.

Pescia Tells of Role Of Voice Teacher Today

A conversation with a singing teacher easily tends to center around technical questions of vocal production. All the more interesting was a meeting with Astolfo Pescia, well-known authority on voice building, who since he was called to this country by the late Grace Moore to coach her for the American revival of The Love of Three Kings by Montemezzi, has given valuable assistance to many luminaries of the operatic and concert stage.

Maestro Pescia, in his outspoken manner, is not one to beat around the bush. He thinks that, in learning to sing, the first requirement for the student is to understand his teacher, to digest his advice, and to adapt it for his own purpose and in accordance with his own physiological condition.

As proof of his theory, he quoted a letter by Dorothy Kirsten, once also a student of his, who recommended a young singer to seek the counsel of her former teacher, but not without stating explicitly: "I never recommend a vocal teacher *for anyone*. You can understand that in my position I have thousands of requests like yours. You must discover yourself whether your teacher is right for you or not."

Diagnosing Voice Correctly

Pescia agrees wholeheartedly with this theory. Unfortunately, he observes, singers often are the worst judges of their own vocal abilities. He tells of the case of a well known former member of the Metropolitan Opera whom he met years ago as a participant in one of the International Competitions in Vienna, where she registered as a dramatic soprano. He advised her to become a mezzo-soprano, but she refused the suggestion then. Only years later when she had won fame as such and met the once disdained adviser, did she concede that, if she had followed his diagnosis from the beginning, she would have saved herself much trouble and many disappointments. She later attained favor as a mezzo in European and American opera houses.

Taught Gigli's Daughter

Beniamino Gigli termed Pescia "the holder of the true tradition of the Italian bel canto method, and capable to teach it," and entrusted to him the vocal education of his daughter Rina, who later appeared with her father as a leading soprano of Covent Garden Opera, London, and the Teatro Colon, Buenos Aires. Pescia has also been the teacher of Gabor Carelli, one of the new tenors gracing this year's roster of the Metropolitan Opera, and of Giulio Gari, a leading tenor of New York City Center Opera, among others.

ASTOLFO PESCIA

He very strongly feels that the preservation of bel canto technic is his task, and he is prepared to give his fundamental knowledge of it to his students. But he also is aware of the fact that, in the last instance, the pupil himself has to adjust the given advice and guidance to his own needs.

This voice mentor believes that, after the basic diagnosis of the vocal situation is made, it is up to the pupil to understand the teacher's technic and to win the way to mastery. H. W. L.

ADDRESSES WANTED

Dorothy Arden	Otto Lehmann
Eva Lynne Booth	Rosabelle De Long
Mary Rucker Brooke	Paul Loyonnet
Joseph Brunel	Helen Martin
Rachelle Carlay	John H. Patrick
Peter Chambers	William Reid
Freeda Cluff	Marian Rudley
Christina Fonteyn	Charles A. Ruetschi
Lawrence Gorman	Francis Rynas
Adele Jackson	Paul A. Smith
Beverly Kirk	Dean Allen Verhines
	Ruth Waycott

PHOTO CREDITS: p. 3 (C. M. Frank Studio); p. 6 (Sedge LeBlang); p. 14 (W. T. Myers); p. 16 (Intercontinentale); p. 21 (Bill Howard); p. 22 (Turi-Larkin Studio); p. 33 (J. Abresch).

Francesca DUVAL
LYRIC-SOPRANO
La Scala, Milano, Italy
Via Nullo 22, Milano

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

NORMAN ATKINS
BARITONE
OPERA — CONCERT — RADIO
Suite 701—119 West 57th St., New York City 19

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
38 E. 57 St., New York 22, N. Y.

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

FRANZ ALLERS
CONDUCTOR
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

JOHN HERRICK
BARITONE
Concert Radio Oratorio
Suite 701, 119 West 57, New York 19, N. Y

EVERETT LEE
Conductor of Cosmopolitan Symphony
Pers. Representative: W. D. Allen
35 Perry Street, New York CHelsea 3-2285

LISA CORDELL
CONTRALTO
SEASON 1951-52
Suite 701—119 West 57th St., New York 19, N. Y.

SIRAN BLEDJIAN
ARMENIAN-AMERICAN SOPRANO
OPERA — CONCERT — ORATORIO
Suite 701 119 W. 57th St., N. Y. C. 19

RICHARD KAY
CELLIST
AVAILABLE SEASON 1951-52
Suite 701, 119 West 57th St., New York City 19

GLENN MARTIN
BARITONE
SEASON 1951-52
Suite 701, 119 West 57th Street, N. Y. C. 19

Ruby YOSHINO
SOPRANO *OPERA - CONCERT - ORATORIO*
Japanese Songs in Costume
50 West 67th St., N. Y. C. SChuyler 4-5205

Naomi PETTIGREW
SOPRANO
CONCERT — ORATORIO — RADIO
Suite 701 119 W. 57th St., N. Y. C. 19

ROLAND FIORE
CONDUCTOR — COMPOSER
City Center Opera—Musical Director for Shubert's
Suite 701—119 W. 57th St., N. Y. C. 19

VICTOR GALLAY
TENOR — OPERA - CONCERT - RADIO
Season 1951-52
121 W. 49th St., New York City CI. 6-7217

MME. LENOX-DARCY
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. 19 CO. 5-8450

ANNE ROSELLE
SOPRANO and SINGING TEACHER
Faculty of the N. Y. College of Music
42 Riverside Drive, N. Y. C. TR. 7-7152

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
COMPLETE VOCAL TRAINING—REPERTOIRE
For many years teacher of:
DOROTHY KIRSTEN EDDIE ALBERT
LUCILLE MANNERS JOSÉ FERRER
344 West 72nd St., New York 23 TR. 7-4999

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Bel Canto Art of Singing
Coach; Opera - Oratorio - Lieder
610 Riverside Drive, N.Y.C. 31—WA 6-2388

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Denise Dubs, Alan Mandel, Sheila Minzer and for nine years teacher of Richard Korbel and Toba Brill
344 West 72nd St., N. Y. C. SChuyler 4-9878

ALICE KRIEGER
PIANIST — TEACHER
Recitals, Broadcasts, Coaching Advanced Students
66-15 Wetherole St., Forest Hills, N. Y. TW. 7-3347

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

FRANCES CLEVELAND
SOPRANO — TEACHER
How to Play With Your Voice — Appointments by mail
Studio 905, Carnegie Hall, N. Y. C.

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

EMMA FOOS
TEACHER OF SINGING
OPERA — CONCERT — RADIO
Interpretation of Lieder
223 East 39th St., N. Y. C. LExington 2-2674

FELICE TAKAKJIAN
PIANIST — TEACHER
N. Y. Coll. of Music, 114 East 85th St., N. Y. C. RE. 7-5751
Private Studio: 1 Rayview Avenue, Oceanside, N. Y. RO. 4-0485

RACHEL LEON
VOICE COACH
Interpretation — Concert and Opera Repertoire
345 W. 88th St., N. Y. C. 24 SChuyler 4-4550

ABBIE MITCHELL
SOPRANO
TEACHER OF VOICE AND DRAMA
98 Morningside Ave., N. Y. C. 27 MO 2-5054

MADELEINE CARABO
VIOLINIST — TEACHER
Studio 1003, Carnegie Hall — By Appointment
Write: Tuttle Road, Briarcliff Manor, N. Y.
Phone: BRiarcliff 6-1629

JACOB EISENBERG
TEACHER OF PIANO
Author of The Pianist and other music books.
312 77th St., North Bergen, N. J. Union 3-7281

PROFESSIONAL DIRECTORY

ADI BERNARD
CONCERT PIANIST - PEDAGOGUE
RECITALS and BROADCASTS
Teacher of the ITURBI Technic
Studio: Hotel Ansonia, B'way & 73 St., N. Y. 23 SU. 7-3300

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave., N. Y. 23, N. Y. TR. 4-0666
Member NYSTA and NATS

MME. DE SANTI
Graduate, Royal State Academic High School of Music Berlin
Operatic Primadonna: Milan; Royal Opera, Rome; France; U.S.A.
Teacher: VOICE — OPERA — ACTING
730 Amsterdam Ave. SU. 7-2149 New York, N. Y.

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. Circle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
404 Riverside Drive, New York, N. Y.
ACademy 2-6137

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
62 W. 85th St., New York 24, N. Y. TRaf. 7-3081

GERTRUDE ARNOLD
TEACHER OF SINGING
MUSICAL OPERETTA—TELEVISION—RADIO
850 Seventh Ave., (55th St.) N. Y. C. CI. 7-0850

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

RICHARD McCLANAHAN
Matthay exponent, formerly his representative. Private Lessons, Teachers Courses, Forums—Summer class—Southwest Harbor, Me.
801 Steinway Bldg., N. Y. C. (Tues.-Fri.) CI. 6-8950, other days, KI. 9-8034

MME. GERTRUDE H. GLESINGER
TEACHER of SINGING
For Artists and Students — Children's Workshop
Studios: Carnegie Hall and
440 E. 78th St., N. Y. C. BU 8-2091

CARLOS SANCHEZ
VOICE BUILDING
TONE PRODUCTION, REPERTOIRE
Studio: 50 West 67th St., N. Y. EN. 2-7717

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops Young Artists for Concert
Studio 716 N.W. 10th St., Oklahoma City, Okla.
Guest Teacher, Summers, Sherwood Music School, Chicago

GEORGE PICKERING
TEACHER OF SINGING
Recognized Authority on Voice Production
113 W. 57th St., N. Y. C. 19 CI. 5-9531

TOM TIMOTHY
TEACHER OF HARMONY, COUNTERPOINT, ARRANGING AND COMPOSITION.
117 W. 48th St., N. Y. 19, N. Y. CI. 5-4293

VASCO MARIA MIHICH
TEACHER OF SINGING
Tues., Wed., Thurs.—CI. 7-7845 (N. Y. C.)

ROBERT POWELL
Authorized Teacher of École de Garcia
Tenor
Traditions of Garcia, Viardot, Von Klenner
Member of National Association of Teachers of Singing; Artist Voice Faculty, Cincinnati Conservatory of Music, Highland Avenue and Oak Street, Cincinnati, Ohio

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-6114

PROFESSOR VIKTOR FUCHS
IGOR GORIN'S VOICE TEACHER FOR 25 YEARS
1495 N. Sweetzer Ave., Hollywood 46 — Gilmite 9630

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses New York City
320 West 86th St., N. Y. 24, N. Y. EN. 2-7586

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

RAYMOND BAUMAN
Director Beau-Monde Music Studios
PIANIST — COMPOSER — COACH
160 W. 73rd St., (Studio 3F) N. Y. C. 23 TR. 7-6700

PROF. JACQUES STUECKGOLD
SINGING TEACHER of these present and former Metropolitan Artists.
Grete Stueckgold, Zinka Milanov, Kurt Baum, Mario Berini, Gerhard Pechner, Alexander Sved, Max Lorenz and Sigrid Onegin, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Marita Farell.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and Prospective Piano Teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony (*Schroeder & Gunther*).
608 Carnegie Hall New York 19, N. Y.

ETHEL GLENN HIER
COMPOSER — PIANIST — TEACHER
Beginners in Composition, Ear-Training and Sight-Reading
205 W. 57th St., N. Y. C. CI. 7-5175

HAROLD BERKLEY
VIOLINIST — TEACHER
"The Modern Technique of Violin Bowing"
315 West 98th St., New York City

HERTA SPERBER
SOPRANO — TEACHER OF SINGING
Studios: N. Y. C., 201 W. 77th St.—Mon., Thur., Fri
Providence, 385 Westminster St.—Tues., Wed
N. Y. C.—TR. 4-2362 Prov.—DE. 1-3034

ANTON ROVINSKY
ARTIST PIANIST — TEACHER
Former years of study can be salvaged.
If you have talent, it can be realized.
617 Steinway Hall, New York 19, N. Y.
Studio Tel.: CI. 7-6773 Res.: GR. 3-6014

ZENKA STAYNA
VOICE TEACHER and COACH
Teacher of Daniza Ilitsch and Inge Manski formerly of Metropolitan Opera Association
Hotel Ansonia, 73rd St. and B'way., N. Y. C. TR. 3-9214

MUSICAL JOTTINGS

To mark the 5,000th concert of the Philharmonic-Symphony (Dec. 13), and to support the Friends' Fund Campaign of that organization, Mayor Vincent R. Impellitteri proclaimed the week of Dec. 9-16 "New York Philharmonic-Symphony Week". . . .

Exciting happenings in the world of opera. . . . N. Y. City Opera Co., in its series at the Chicago Civic Opera House, delayed performance of Carmen 15 minutes, while **Petrillo** settled a dispute between **Laszlo Halasz** and **Alfred Bruening,** concertmaster, over a flying baton which, the latter alleged, struck him during Madame Butterfly the previous Saturday; the conductor's version was that it was accidental. . . . In Quaker City, the Philadelphia La Scala Opera Co. received a respite from the Receiver of Taxes, **W. Frank Marshall,** in order to produce Boheme on Dec. 7, on the promise that it would pay back amusement taxes for the years 1948, 1949 and 1950 before Dec. 31; otherwise, it was declared, no permit for the company would be issued by the city for 1952. . . .

Lotte Lehmann's final N. Y. recital, including the applause and her valedictory speech, has been issued in an album under the Pembroke label in LP records. . . . First performance of the opera Verena by **Robert Kehldorfer,** Austrian composer, was given at Klagenfurt on Nov. 2. . . . Les Jeunesses Musicales now has some 2,000 young members in Austria, with exclusive rights to attend general rehearsals of the Great Symphony series and six events in the Konzerthaus. . . . **Alexander Jenner,** young Viennese pianist, who recently won second prize at the Geneva Contest (no first given), has been invited to play in Italy and Germany. . . . S. Fischer Verlag, its original name, has been reverted to by the Berman-Fischer Verlag, Austrian music publishers, with offices in N. Y. . . .

A new bell has been cast to replace the famous "Pummerin," made of bronze from guns captured from the Turks in 1683, in the tower of St. Stephan's Cathedral in Vienna, a recent war casualty. . . . **Larry Adler,** American harmonica virtuoso, entertained Allied wounded in a Tokyo hospital, having been flown to Japan by the British to play for their troops. . . .

Charles Munch having been ill with a virus infection, **Ernest Ansermet** flew to N. Y. from Switzerland to conduct the Boston Symphony until January. . . . **Cesare Siepi,** "Met" basso, is reported coaching **Charlton Heston,** film actor, for his next assignment, which includes singing. . . .

A previously unknown Quartet in C minor by **Anton Bruckner** was played for the first time in Vienna by the **Rudolf Koeckert** String Quartet from Munich; the MS. was in the possession of a niece of the late **Franz Schalk,** long conductor of the Vienna State Opera. . . . Universal Edition celebrated its 50th anniversary on Nov. 15 and issued two jubilee volumes, one of piano pieces, the other of songs surveying contemporary music. . . . The Wiener Mozartgemeinde plans to give an annual concert on the anniversary of that master's death, Jan. 27, and will launch it with a program by the Vienna Philharmonic under **Furtwaengler** in the Redoutensaal of the former Imperial Palace. . . . **Pope Pius XII** has awarded the Knight's Cross of the Order of St. Silvester to the Austrian composer-conductor, **Maximilian Hellmann.** . . .

Life story of the late **Grace Moore** will be made into a musical film by Warner Bros., produced by **Henry Blanke** and based on her autobiography. . . . The American Academy of Arts and Letters has elected **Douglas Moore,** composer, to membership. . . . **Raymond G. Nemo,** administrative director of the Cincinnati Summer Opera, married **Esther Waldman** in Columbus, O. . . .

An International Trade Fair to be held in Chicago on the large Navy Pier, March 22 to April 6, will include musical exhibits, with 50 nations participating. . . . On a large scale also is the exposition planned in Paris during May, Masterpieces of the 20th Century, sponsored by the Congress for Cultural Freedom, of which **Nicolas Nabokov** is Secretary General; **Stravinsky** will conduct his works, and the Vienna Opera will present Berg's **Wozzeck;** new ballets have been commissioned from **Georges Auric** and **Henri Sauguet** for the series. . . .

A musical festival for New York City during the holiday period was discussed by leaders in various fields at a meeting in the Governor Clinton Hotel. . . . **Theodore Steinway** has donated to the N. Y. Philharmonic a number of old programs of the Symphony, dating from 1882 to 1889, which he found while rummaging through files of the piano firm. . . . **Sir William Walton** is composing his first opera, Troilus and Cressida, which will be premiered at Covent Garden next season, staged by **Sir Laurence Olivier,** with sets by **Henry Moore,** Sir **John Barbirolli** conducting, and **Elisabeth Schwarzkopf** as the heroine. . . . **Antal Dorati** lectured on Salome for the Preview organized by the Women's Association of the Minneapolis Symphony Orchestra on Nov. 30, before conducting that work in concert form; notice said, "Husbands cordially invited." . . .

Otto Erhardt flew to Milan to stage the world premiere of **Lodovico Rocca's** new opera, L'Uragano (The Hurricane), at La Scala, also a new production of Die Meistersinger. . . . **Astrid Varnay** has been re-engaged for the 1952 Bryreuth Festival. . . .

Reconstruction of the Vienna State Opera auditorium has been completed up to the fourth balcony; back of the proscenium will be a main sliding stage with six elevator platforms, a lateral stage and a revolving platform that can be suspended. . . . **Arthur Fiedler** is to conduct the Seattle Symphony as guest on Jan. 14 and 18. . . . Final tribute to **Sigmund Romberg** was paid at his funeral in New York, attended by 600, at which **Otto Harbach,** president of ASCAP, delivered the eulogy. . . . **Norman Pickering,** head of Pickering & Co., manufacturers of sound reproducing and magnetic devices, has been appointed conductor of the Huntington Symphonic Society Orchestra, on Long Island, and led his first concert. . . . **Charles Kennedy Scott,** British conductor, was feted at a dinner in the Savoy Hotel, London, marking his 75th birthday on Nov. 16. . . .

The first festival of the Neue **Bach** Gesellschaft to take place in Western Germany since the war (and the 28th of the series) was given in Bremen in September, a feature being **Fritz Heitmann's** performance of part of the Art of Fugue on the Cathedral organ, restored this year after wartime damage. . . . Twenty-two singers of the **Vienna Boys Choir** are to visit South Africa in February. . . .

COACH—ACCOMPANIST

Henri ARCAND
CONCERT ACCOMPANIST
Available for extended Western tours.
319 S. W. Oak St., Portland 4, Ore. BR. 7393

Jan BEHR
CONDUCTOR — ACCOMPANIST
Coaching, Program-Building for Instrumentalists, Singers. Available for N. Y. Recitals.
Mgt.: NCAC Studio: Hotel Ansonia
290 Riverside Drive, N. Y. C. UN. 4-3647

Alberta Masiello BOSCO
COACH — ACCOMPANIST
160 W. 73 St., N. Y. C. TR. 3-9510

Ruth BRADLEY
COMPOSER - COACH - ACCOMPANIST
14 Washington Pl. E., N. Y. C. SP. 7-3700

Leila EDWARDS
COACH — ACCOMPANIST
Italian & French Opera
162 W. 54th St., N. Y. C. Circle 7-3287

Harold EISBERG
COACH — ACCOMPANIST
64 E. Van Buren St., Chicago, Ill. HA. 7-6830

Robert Payson HILL
COACH — ACCOMPANIST
Teacher of Piano
160 W. 73rd St., N. Y. C. 23 TR. 7-6700

Alexis KUCHUNAS
OPERA CONDUCTOR — COACH
Fine Arts Bldg. Chicago, Ill. WE. 9-2738

Helen LEEFELT
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. EU. 8-3696

Sidney RAPHAEL
COACH — ACCOMPANIST
425 W. 57th St., N. Y. C. CO. 5-5451

Stuart ROSS
COACH — ACCOMPANIST
135 West 58th St., N. Y. C. 19 Circle 6-8067
On tour 1950-51 with Patrice Munsel & Charles Kullman.

Rhea SHELTERS
COACH — ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill. — WE. 9-3220

Brooks SMITH
CONCERT ACCOMPANIST
318 East 19th Street New York 3, N. Y.
ORegon 4-4819

Margo SMITH
PIANIST — ACCOMPANIST
620 Fine Arts Bldg., Chicago, Ill.
HA. 7-8438

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

Accompanists Unlimited
The only agency devoted exclusively to providing accompanists in all parts of the United States
16 W. 55th Street, New York City JU. 6-3978

NEW PUBLICATIONS IN REVIEW

New Books

Popularizing the Opera

Opera for the People, by Herbert Graf (University of Minnesota Press; Oxford University Press, London; 289 pp., $5) is an interesting contribution by an eminent stage director of the Metropolitan and other leading world organizations. It is a profound treatise which considers lyric drama in all its ramifications, especially as an art form for the people at large. His book concerns four aspects of the subject under discussion —Opera in Production, in which he describes its various facets, the book, the music, opera in English and the sponsorship of opera. He also traces operatic production from rehearsal to curtain, shows the necessity of adequate buildings for opera and the requirements for training the artist. Part Two is devoted to the description of American opera in the making, and sketches the essentials of the art for the people, in the community, in the schools, in motion pictures, and television. Part Three is a blueprint for the future, in two chapters: Towards a People's Opera, and Patterns for a People's Opera. Dr. Graf's book contains a wealth of factual information for the interested reader, but before all, captivates by its optimistic outlook on the development of the musico-dramatic theatre, based on the thorough knowledge of one who has taken an important and active part in its development in this country. H. W. L.

How to Help Your Child with Music, by M. Emett Wilson (Henry Schuman, Inc., N. Y., 170 pp., $3), is a commonsense guide for parents as to various ways to develop musical talent in their offspring. The author, Dr. Morris Emett Wilson, has been a member of the faculty of Ohio State University for 24 years, has taught various instruments, psychology, theory and history of music from the kindergarten level to graduate work, and has broadcast courses in music over WOSU for a decade. The book offers practical suggestions on how and when to begin music study, select an instrument or teacher, keep the child interested and how long to practice, and discusses the classics vs. jazz controversy. Dr. Wilson disposes of some superstitions, such as that singing in a chorus necessarily ruins the voice for solo work. The various instruments are described and illustrated. Simple language is used, with few technical terms, and when these are given, they are explained.

Faith Is a Song; the Odyssey of an American Artist, by Jessica Dragonette (David McKay Company, Inc., 322 pp., $3.75) is the autobiography of a singer who has had a role in the development of musical programs on the air. Besides this personal report, which is colorful and spiced with many entertaining anecdotes and stories, the book also registers the amazing development of radio itself as an industry. Miss Dragonette, associated with it since its inception, tells of the many and changing demands, and gives a lively account of her work as a star of important programs, such as Cities Service, Philco, etc. Enlightening also is her story of the start of television, purely in its experimental stages at that time, but always looked upon by the experts as potentially the miracle of the air-waves.

New Music

For Organ and Piano: Passacaglia, by Ellis B. Kohs, originally for organ and string orchestra, has been arranged in the more practicable form by the composer. The original score was commissioned by William Strickland and introduced with him as conductor and Biggs as soloist with 12 string players from the Boston Symphony over CBS. It is a highly individual and attractive work in modern vein, ending with a charming passage in pizzicati, *morendo*, 12 pages. H. W. Gray Co. $1.75.

For organ, harmonium, or piano: Chapel Voluntaries, Book Ten, arr. and compiled by Gerard Alphenaar. This is said to be a collection "for solemn occasions and memorial services," and appropriately enough it includes works of a few measures each by Bach (I Long for Thee, and Come Sweet Death), Monk (Abide with Me), Grieg (Ase's Death, Heart's Wounds, Last Spring), Handel (Lascio ch'io pianga), Purcell (Dido's Lament), Raff (Cavatina), Schubert (Death and the Maiden, Litany), Massenet (Elegy), Wagner (Funeral Music from Twilight of the Gods) and two Spirituals, all arranged by Alphenaar, with Hammond orchestration indicated. Edward B. Marks Music Corp., 75c.

Chorus: A Pennsylvania Dutch Tale, music by Parks Grant, is a mixed chorus or quartet humorous setting SATB) with piano (a second piano or organ may be used to double the parts) that tells about a minister invited to dine, who loved ham but was always served pig's knuckles. A rather salty and folksy number, with some spoken words. Charlottown, Southern folk song, arr. by Charles F. Bryan, is a sprightly, hoedown, form of ditty beginning "Charlottown's burning down, Good-bye, Liza Jane." To be sung a cappella. Issued in versions for SSA, SATB, TTBB and SAB. J. Fischer & Bro. Respectively, 30c for the first and 18c (for SSA and SAB) or 25c (for SATB and TTBB) for the second.

Violin or Clarinet and Piano: Concertino in G, op. 14, by Hugo Norden. A clearly designed and not complicated work in three brief movements, opening with a lively Allegro con brio, followed by a Lento a quasi recitativo, and closing with a buoyant Allegro giocoso. The musical style is marked by rhythmic flexibility and long scale passages, with some opportunities for staccato playing. Available either for violin or B flat clarinet and piano. Arthur P. Schmidt Co., Boston. Each version, $1.50.

DOWN PUBLISHER'S ROW

Premieres: Leopold Stokowski conducted the world premiere of Julian Carrillo's Horizontes with the Pittsburgh Symphony Orchestra on Nov. 30; it is a prelude for violin, cello and harp, employing eighth-, quarter- and sixteenth-tones, with the orchestral accompaniment in semi-tones. . . . Everett Helm's Adam and Eve, modern adaptation of a 12th century miracle play, had its premiere under the composer's direction at the Wiesbaden State Theatre. . . .

Paul Hindemith's Symphony, Harmony of the World, will be introduced at the jubilee concert of the Basle Chamber Orchestra, under Paul Sacher, Jan. 24, also Benjamin Britten's Divertimento, both written for this ensemble. . . . Harold Newton, conductor of the Kenosha Symphony, will present his Suite for Viola and Orchestra with that organization, on Dec. 5. . . . The Buenos Aires State Radio Orchestra, conducted by Bruno Bandini, launched a new symphonic work, Paracas, by the Peruvian composer Raoul de Verneuil. . . . The Columbia University Chamber Orchestra, led by Abram Loft, performed three movements from Schoenberg's Suite for String Orchestra, Nov. 17. . . .

Among compositions heard at the recent first concert of the season by the National Association for American Composers and Conductors were Five Songs by Jack Beeson. . . . A three-day festival in March by the Hartt College of Music, Hartford, Conn., will include The Princess, short opera by Alberto Franchetti.

The world premiere of Vladimir Padwa's Concerto in the Form of Variations for two pianos and string orchestra was given by the National Symphony Orchestra of Washington, D. C., in a special concert at the Holton Arms School on Nov. 27, with two students, Rita Loving and Patricia Prentzel, as soloists under the baton of Howard Mitchell. . . .

New Publications: Leeds Music Corp., N. Y., announces the issuance of a three-volume series of Fifty Russian Art Songs, from Glinka to Shostakovitch. There are both the original texts and English translations by Nicolas Slonimsky, also a three-page history of the songs in each book. . . .

Musical COURIER

— YOUR BEST BUY IN MUSIC MAGAZINES —

A colorful panorama of the world's music in text and illustrations. Activities of musicians everywhere, vivid reports of events in the chief music centers of the Americas, Europe and elsewhere, are yours in every issue. Subscribe today for the best in music reporting.

25 cents per copy at the newsstands

MUSICAL COURIER, 119 West 57th St. New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year.

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

SCHOOLS and STUDIOS

Arts Fete at Univ. of Texas

AUSTIN, TEX.—The 10th annual Fine Arts Festival at the University of Texas, Nov. 11 to 18, included recitals by Webster Aitken, pianist, Nov. 12, 15 and 17, at which he played all the late Beethoven sonatas; Fernando Germani, organist, on Nov. 13; a program by the Britt Cello Ensemble, opening the festival on Nov. 11; and a concert by the University Singers and Symphony Orchestra, conducted by Alexander von Kreisler, as the closing eevnt on Nov. 18. The Drama Department also presented O'Casey's Juno and the Paycock, and there was an Art Faculty exhibition of paintings and drawings. The festival was dedicated to Mrs. I. D. Fairchild, of Lufkin, member of the Board of Regents when the Music Building was erected. A reception by the Fine Arts faculty followed a concert by the Texas University String Quartet on Nov. 16.

Philadelphia Conservatory Events

PHILADELPHIA.—Louis G. Wersen, director of music in the public schools of Philadelphia, is giving two lectures, on Dec. 13 and Jan. 17, for the Philadelphia Conservatory of Music in honor of tis 75th anniversary. Mr. Wersen will outline the training that children receive today in the schools, where tnose with special abilities in music are quickly spotted as deserving of specialized development in a private conservatory. Subject of first lecture was Trends in Music Education: Past, Present and Future, and children between the ages of nine and 13 demonstrated this talk. The January lecture will explore the Relationship between the School, the Community and the Conservatory, and children over 13 will perform.

Music teachers and department heads in public, private and parochial schools, as well as librarians, have been informed of these special events. The lectures are given at the Ethical Culture Hall, and admission is free. Tickets may be obtained by writing to the conservatory at 216 S. 20th St.

Hanson Evolves New Tone System

ROCHESTER, N. Y.—A new theory of the analysis of musical sonorities was presented by Dr. Howard Hanson, director of the Eastman School of Music, before the American Philosophical Society in Philadelphia, Nov. 9, at which time he was received as a member of that organization. His treatise is titled The Projection and Inter-Relation of Sonorities in Equal Temperament, and will be published in 1952. He has used a kind of "chemical" analysis grouping all series of tone possible in the 12-tone divisions of the octave into definite categories, according to the preponderance of certain elements and the proportion of consonance and dissonance in each.

Dr. Hanson also received the honorary degree of Doctor of Music from Shurtleff College, Alton, Mo., on Nov. 27. This is his fourteenth honorary degree.

L. A. Conservatory Concerts

LOS ANGELES.—In line with the public service policy of the Los Angeles Conservatory of Music, Dr. Oscar Wagner, president and director, announced two presentations for December, both free to the public. The first was on Dec. 14, featuring the symphony orchestra of the conservatory under Herbert Weiskopf. Soloists were Lionel De Leon and Theodore Diaconoff, pianists, and there were two premieres of works by faculty members of the school. The program listed Symphony No. 1 by Sibelius; Mathis the Painter, Hindemith; Concert Piece by Lionel Taylor with Theodore Diaconoff, soloist; Divertimento by David Deitch; and Liszt's Piano Concerto No. 1 with Lionel De Leon.

Groups of Los Angeles children from schools and organizations, as well as the general public, will receive a musical Christmas gift from the conservatory with four performances of Hansel and Gretel on Dec. 26, 27, 28 and 29. The musical director of the opera is Herbert Weiskopf, and Glynn Ross is stage director.

Boston Univ. Has 200th Recital

BOSTON.—Boston University students in the department of applied music reached the 200th free public recital on Dec. 4 when 12 students performed in Recital Hall. These events were inaugurated while John P. Marshall was dean (1928-1941) as an addition to Boston's musical fare and to aid the student in gaining experience before the public, according to Dean Warren S. Freeman. The recitals are followed by a conference between student performers and their faculty advisers to evaluate musicianship and stage presence by professional standards. Arrangements with the students have been handled this year by Kenneth A. Welch, director of musical organizations, and previously by Margaret S. McLain, associate professor of piano and theory of music.

La Forge Artists Featured

Among current appearances for artist-pupils of Frank La Forge was the Town Hall recital in October of Toos Baas, Dutch soprano. Glenna Parker, soprano, sang for the Liberty District Day of the National Federation of Music Clubs at the Henry Hudson Hotel. WNYC broadcast a program featuring Edna Hamill, coloratura soprano, and Ruth Greenwood, contralto, with Phil Evans at the piano. Mme. Baas and William Van Zandt, baritone of the Philadelphia Civic Grand Opera, appeared before the New York Musicians Club at the Hotel Plaza; Erin Ballard assisted at the piano, and also was heard in piano solos. Ralph Quist, tenor, sang a group of songs by Mr. La Forge for the Leschetizky Association of America at the home of Mrs. Charles Mayer, with Mr. La Forge at the piano.

Burton Cornwall Students Appear

Among the active students from the studio of Burton Cornwall, Marguerite Jemmott, soprano, appeared in recital in Philadelphia on Nov. 15 and in Brooklyn the following day. Theresa Richards, coloratura soprano, was the guest artist on Stars of Tomorrow on Nov. 18. Oscar Griffin, tenor, was guest soloist with the Choral Club of Hartford, Conn., in their first concert of the season, Dec. 7.

Tabori Singers Heard

Robert Tabori was invited by the Brooklyn Music Teachers Guild to present two of his students, Rosemary Greene, soprano, and Edmund Vellanti, baritone, at the opening recital of the guild's Sunday afternoon series on Nov. 11 at the Brooklyn Academy of Music. The young singers offered solos and operatic duets.

Dr. Otto Herz's Activities

Dr. Otto Herz, an active figure in the current music scene, divides his time between teaching, concert work and recording. Associate director and on the faculty of the New York College of Music, he has large classes there in song interpretation, accompanying and chamber music. Dr. Herz serves on the faculty of the American Theatre Wing, and among his students in this connection are William Warfield (for four years); Fred Thomas, the first Negro to become a winner of the Metropolitan Auditions of the Air; and the winners of the last two American Theatre Wing Concert Awards, William Shriner (1950) and Rawn Spearman (1951).

Combined with this schedule are appearances at the piano for prominent recitalists. In 1950-51 Dr. Herz was accompanist for Igor Gorin, Virginia MacWatters, Luigi Silva, Set Svanholm (including the tenor's presentation of Schubert's Winterreise cycle at the Library of Congress), William Warfield, Ljuba Welitch, besides frequent appearances in and around New York.

Dr. Herz has been active in recording for some years. Recent releases include the Second Sonata of Charles Ives and Duo by Roger Sessions, made with Patricia Travers, violinist (Columbia); Sonata by Kodaly, and First Rhapsody by Bartok, with Janos Starker, cellist (Program); and several American songs with William Warfield, baritone (Columbia).

Cleveland Institute Modern Concerts

CLEVELAND.—The Cleveland Institute of Music gave the first of three Contemporary Music Concerts on Dec. 12, in Willard Clapp Hall. The Contemporary Music Concerts were so successful last year that a second series is scheduled for this season.

The first concert opened with Quincy Porter's String Quartet, No. 8, played by Joseph Knitzer and Kurt Loebel, violin, Frederick Funkhouser, viola, and Ernst Silberstein, cello. Marie Simmelink Kraft, mezzo-soprano, and Joseph Knitzer, violinist, presented Heitor Villa-Lobos' Suite for Voice and Violin, Gustav Holst's Four Songs for Voice and Violin and Darius Milhaud's Quatre Poèms de Catulle. Schönberg's Verklärte Nacht closed the program, played by the members of the string quartet, plus Muriel Carmen, viola, and Bonita Potts, cello.

A half-hour program was broadcast over WTAM by the Children's Orchestra of the Cleveland Institute of Music on Dec. 4; another will feature the Choral Ensemble on Dec. 18; and on Christmas the Children's Chorus will sing Christ-

(Continued on following page)

Paganini Work Termed Violin "Open Sesame"

By Kemp Stillings

Having in my possession a copy of the Daily Studies of Nicolo Paganini, I recently re-examined the manuscript. In the content of the work, to my astonishment, I found a newer understanding previously—because of my then limited comprehension—not clearly established. Apart from the usual scales and arpeggios, Paganini recommends the daily playing of his Moto Perpetuo, stating clearly that it should be done "not once, but several times successively."

In this seemingly simple advice, one can find a veritable treasure of helpful material. Acting upon this suggestion, the violinist—if he can dig deeply enough—may find much of the technical perfection necessary for free musical expression. It must create and build six important phases:

1, Co-ordination; 2, Concentration; 3, Continuity; 4, Correct muscular actions (if played with clarity and without fatigue or stiffness); 5, Control (gained from equality of motion, resulting in the ability to play easily at differing speeds); and 6, Memory.

This consummation seems to result in the five great "C's" of music, rather than in the three great "B's," already so well known and loved.

Importance of Tempi

During this practice, the metronome should be used. Beginning with a very slow tempo, the first aim should be for equality of motion. This slow tempo must be continued until there be no desire either to hurry or lag at any particular spot. As a result, it will be discovered that all speeds can be controlled, because speed is achieved by equality of motion.

The admonition to play several times successively is of the utmost importance.

Unless all actions are easy and free, this will be found to be impossible, as such fatigue and stiffness will develop that the player must perforce discontinue. Therefore he must search out the causes of his trouble by common sense analysis until, without fatigue, he is able to play the piece several times successively. A feeling of discomfort, if heeded, is one's best teacher in matters of technical facility.

Mental Aspects of Tone Production

As soon as possible, the practising should be from memory, with an inner singing co-ordinating with every sound produced. The mental knowledge of the tone sounded, including both quality and pitch, demands intense concentration and the co-ordination of brain and muscles.

The memory will gain keenness and precision as a result of this careful "intensive thinking." It allows consideration and criticism of what has been played, as well as preparation for what is about to be performed. Slow practise means very alert thinking.

In giving the reader a knowledge of this advice left to us by Paganini, I have only hinted at the possibilities contained in it. Fortunately, each player must discover and explore his own way, but there has been provided a Golden Key, a veritable "Open Sesame," in the Perpetuo by Paganini.

(Ed. Note—Kemp Stillings, author of this article, is well known as violinist and teacher. She studied with Joachim and Leopold Auer.)

Bolvig and Turner Heard

Doris Hevener Bolvig, pianist, and Lawrence Turner, bass-baritone, opened their concert season immediately upon their return from their summer residence, Harmony Hill, Glenora-on-Seneca Lake, N. Y. In Stockbridge, Mass., the two gave a joint benefit for the Gould Farm Associates, and Mr. Turner was guest soloist at the Congregational Church. Another joint appearance was at Lakemont Academy for Boys, Lakemont, N. Y., a special program for this type of audience. Back in New York, Miss Bolvig played over WNYC in a Mu Phi Epsilon broadcast, and gave a sonata program with Emily Franz, violinist, at the Wednesday Morning Musical Club in Brooklyn. Miss Bolvig has resumed her teaching at the Roosa School of Music, Brooklyn.

In early December Mr. Turner was soloist at the 50th Anniversary Service of the Incarnation Lutheran Church, Brooklyn. He is an artist from the New York studios of Lucile Kellogg. Plans are being made for radio programs and upstate concerts for Miss Bolvig and Mr. Turner immediately after the holiday season.

IMLG Concert

On Dec. 1 the International Music Lovers Guild presented a concert in Carnegie Recital Hall. The program, under the direction of Ernst Fischer, was given by Ruth Block, coloratura soprano; Sally Burstein, pianist; Camillo Pagano, tenor; Patricia Wassey, soprano. The accompanist was Marienka Michna. The next concert by this group is scheduled for Dec. 15.

Lilly Windsor in Nebraska

LINCOLN, NEB.—Lilly Windsor, American soprano, gave a recital here on Nov. 19 in the Nebraska Theatre and scored a fine success with a large audience. She revealed a voice of brilliant quality, capable of dramatic as well as lyric singing, in a program which spanned Handel and Mozart arias, German Lieder, arias from La Traviata and Don Pasquale, and an English group including Gershwin's Summertime. Carroll Hollister was her expert accompanist. D. G.

NEWS IN BRIEF

Maria Stoesser, young American pianist, now touring Europe, has appeared 40 times in Germany, including a concert as soloist with the Berlin Philharmonic under Celibidache. Her tour ends in February, after engagements in Austria and Switzerland.

Maurice Wiik, violinist, will give a recital at Witherspoon Hall, Philadelphia, on Feb. 7 under the auspices of John Hanlon, dealer of fine violins and cellos.

Avis Bliven Charbonnel spoke last month before 1,500 students of Hope High School, Providence, R. I., on Music as a Profession.

Elmo Russ was heard in a recital of his own songs on Nov. 26 at Carnegie Recital Hall.

Grant Johannesen, pianist, was heard in the Gershwin Concerto in F on Dec. 9 with the Minneapolis Symphony under Antal Dorati.

Zoila Galvez, Cuban coloratura soprano, and Charles Everett, tenor, will give a Town Hall recital on Dec. 30.

SCHOOLS and STUDIOS

(Continued from preceding page)

mas music. The programs go on the air on Tuesdays at 7:00 p.m.

Mildred Kotora, pianist and member of the Cleveland Institute of Music faculty, gave her Master of Music recital on Dec. 5 in Willard Clapp Hall.

Althouse Singers Active

Eleanor Schneider, soprano, winner of last year's Grinnell Foundation, and artist-pupil of Paul Althouse, made her debut in Detroit in November as Micaela in Carmen and received the plaudits of the press. Other young artists actively engaged from the Althouse Studio include Yvonne Dalis, 1951 winner of a Fulbright Scholarship, in Milan, Italy, for further operatic study. Berenice Fontayne is singing the roles of Musetta, Frasquita and Flora this season with the Philadelphia La Scala Opera. During the Christmas season, Simone Rainville will return to Montreal for concert appearances. Appearing at Radio City Music Hall is Inez Manier, soprano soloist for the Thanksgiving and Christmas musical productions. Priscilla Simmons has been engaged as a member of the Firestone radio-television chorus, in which Karl Brock and James Stover from the Althouse Studio are also choristers. Peggy O'Hara is touring with the road company of Peter Pan in the role of Wendy. Also on tour is Earl William, as tenor soloist with the Rodgers and Hammerstein Quartet to 60 cities in the United States; he appeared this summer at the Lewisohn Stadium in the same assignment. David Atkinson sang baritone leads at the Paper Mill Playhouse in Millburn, N. J., this summer and has been reengaged for the current season in Sweethearts. The new musical presentation, All About Love, at the Versailles in New York has Arthur Maxwell in the romantic lead.

Leon Carson Studio Events

Mary O'Fallon, soprano, has just concluded her engagement as the lead in Finian's Rainbow at the Paper Mill Play House, Milburn, N. J. Miss O'Fallon also starred in the recent Play House production of Sweethearts. Thomas Johnson, American tenor, is fulfilling numerous engagements in concert and oratorio throughout the East. Mary LeSawyer, soprano, is singing comprimario roles with the New York City Opera Co. Helen Morrison is soprano soloist at St. Luke's Evangelical Lutheran Church, New York. Russell Thompson is tenor soloist at Holy Communion Episcopal Church, So. Orange, N. J. Mr. Thompson also conducts the Manhattan Bell Glee Club. Grace McKinney, soprano, is soloist at the First Church of Christ, Scientist, Englewood, N. J. James Foglesong is tenor soloist at the Second Reformed Church, Hackensack, N. J. Lucille Udovick, soprano, is continuing her studies and singing in concert this season in Italy. All these singers are from the studios of Leon Carson.

Dr. Gombosi for Harvard

Dr. Otto Johannes Gombosi, musicologist, has been appointed Professor of Music in Harvard University, effective Feb. 1, according to announcement from Provost Paul H. Buck.

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 8588

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

ELSE HARTHAN ARENDT
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
1014 S. Michigan Ave., Chicago, Ill.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg. Chicago, Ill.

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory — Fine Arts Bldg.

CECILE de HORVATH
CONCERT PIANIST and TEACHER
608 Fine Arts Building, Chicago, Ill.

RICHARD DE YOUNG
TEACHER OF SINGING
721 North Michigan Ave., Chicago, Ill.
Telephone: DElaware 7-2338

FRANCES ERNEST
TEACHER OF SINGING
American Conservatory of Music, Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
724 Fine Arts Bldg., Chicago, WE. 9-3535

Esther **GOODWIN** — Charles **LA BERGE**
Mezzo Baritone
Teachers of Singing
AMERICAN CONSERVATORY, CHICAGO, ILL.

FRANCES GRUND
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

MAURINE HANSING
Teacher of Singing
Bogustawski College of Music, Chicago, Ill.

LEO HEIM
PIANIST
Accompanist - Teacher
American Conservatory, Chicago, Ill.

MAURICE G. IVINS Baritone
Teacher of Voice
Northern Indiana Conservatory

ANNADAZE
Piano
Coach—Accompanist
South Bend, Ind.

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-4130

LEON KIRKPATRICK
CONCERT PIANIST
5655 Michigan Avenue
Chicago, Ill. Tel.: NO. 7-2968

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 611 Lyon & Healy Bldg., Chicago 4, Ill.

Thomas N. MACBURNEY
VOCAL STUDIOS
608-609 Fine Arts Bldg., Chicago 5, Ill. WE. 9-3551

BLANCHE McGUIRE
PIANIST — TEACHER
Chicago Conservatory
Fine Arts Bldg., Chicago, Ill. — HA. 7-0500

ELEANOR MacKINLAY
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, Ill. BI. 8-1283

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

LILLIAN PRICE
TEACHER OF SINGING
Specialist in Voice Building
718 Fine Arts Bldg., Chicago WE. 9-3486

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Bldg., Chicago, Illinois

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
401 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

SONIA SHARNOVA
CONTRALTO
Studio: 512 Fine Arts Building, Chicago 5, Ill.
Phones: Studio—WE. 9-2705 Res.—LI. 8-1237

GERALD SMITH
BARITONE
9108 S. Albany, Chicago Evergreen Park 8964

FRED TRULL
NATS
TEACHER of SINGING
Studio: 1225 Kimball Bldg. HArrison 7-7755
Res. Phone: SUperior 7-4200

GRACE WELSH
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

RUTH HEIZER
Teacher of Singing
Northwestern University School of Music,
Evanston, Ill.

RUTH SLATER
CONTRALTO
5936 Sunset Avenue
La Grange, Ill. Phone—La Grange 1764 Y 3

NEW YORK

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P.M.

MICHELE FONTICOLI
Tenor; Vocal Teacher; Author of essay
"The Art of Singing," invaluable guide for Singers and Vocal Teachers—Price $3.00
58 W. 70, N. Y. 23, N. Y. Su. 4-5179

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

FLORENCE PRICE
COMPOSER
Symphonic, Chamber and smaller forms
c/o ASCAP, 575 Madison Ave., New York 22, N. Y.

NATIONAL

CLEOTA COLLINS
TEACHER OF SINGING
Teacher of Camilla Williams
Faculty of Virginia State College
Petersburg, Va.

WIESIKE LILLIAN FLICKINGER
SCIENCE OF SINGING
Member NYSTA and NATS
1922 N. Highland Ave., Hollywood, Calif.

BRUCE SPENCER KING
Chairman, Voice Dept., University of Houston
Summer Master Class, Steinway Hall, N. Y.

KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

MATHILDE McKINNEY
PIANIST — COMPOSER
Great Road, Princeton, New Jersey

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Head of Opera Department
Cincinnati Conservatory of Music

PASCARELLA
ENZO, Violinist . CAESAR, Cellist
Concert—Recital—Instruction
7756 Bonner Avenue Sun Valley, Calif.

REINHOLD SCHMIDT
BASS-BARITONE School of Fine Arts
University of Kansas, Lawrence, Kansas

WILL SCHWARTZ
VIOLINIST — CONDUCTOR
Conductor: Ft. Collins (Colo.) Civic Symphony—Concertmaster: Greeley Philharmonic—Schwartz Concert Trio (Radio sta. KCSU)
Prof. Violin & Orch.: State College, Ft. Collins, Colo.

Dr. HEINZ UNGER
CONDUCTOR
c/o TORONTO PHILHARMONIC ORCHESTRA
279 Yonge St., Toronto, Canada

SCHOOL DIRECTORY

MANHATTAN SCHOOL of MUSIC

34th YEAR — JANET D. SCHENCK, director

BACHELOR OF MUSIC DEGREE
MASTER OF MUSIC DEGREE IN APPLIED MUSIC,
THEORY, COMPOSITION, MUSICOLOGY, AND MUSIC EDUCATION
DIPLOMA AND POST-GRADUATE DIPLOMA
PREPARATORY DEPARTMENT

NEW APPLICANTS RECEIVED JAN. 10-31 FOR SPRING TERM

238 East 105 Street — New York 29, N. Y.

Cincinnati Conservatory of Music

LUTHER A. RICHMAN, Ed.D., Mus.D., Director and Dean of Faculty

Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus.

Address C. M. Benjamin, Registrar Dept. M.C., Highland Ave. & Oak St., Cincinnati 19, Ohio

The Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma

Beryl Rubinstein, Mus. D., Director — 3411 Euclid Ave., Cleveland, O.

Member of the National Association of Schools of Music

CHICAGO CONSERVATORY

410 S. Michigan Blvd. — NASM accredited — HA. 7-0500

BOSTON CONSERVATORY of MUSIC

Albert Alphin, Dir. — 26 Fenway, Boston, Mass.

A Complete School of MUSIC, DRAMA and DANCE
Degree, Diploma, Certificate Courses — Faculty of 60
Dormitories for Women — Catalog on request

Associate member of NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

MINNEAPOLIS COLLEGE OF MUSIC

MARIE HOLLAND SMITH, *Director*

Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.

Catalog on Request — Address: 60 South 11th St., Minneapolis, Minnesota

COSMOPOLITAN

SCHOOL OF MUSIC

Edwin L. Stephen, Manager

306 S. Wabash — Member NASM — Chicago, Illinois

Teacher-members of the

Leschetizky Association of America

Mme. Avis Bliven Charbonnel
Pianist
123 Benevolent St., Providence, R. I.

Edwin Hughes
Pianist-Teacher
338 W. 89th St., N. Y. 24—SC. 4-0261

Marion Wilcox Coomes
Teacher of Piano—Teacher Normal Course
4212 46th St., N.W., Washington, D. C.

Nathan Sacks, *Director*
St. Louis School of Musical Art, Inc.
459 N. Boyle Ave., St. Louis 8, Mo.

Heinrich Gebhard
Pianist-Teacher
33 Manchester Rd., Brookline, Mass.

Marie Schneider-Staack
Pianist and Teacher
985 Teaneck Rd., Teaneck, N. J.—Teaneck 7-6126

Florence Trumbull
Pianist-Teacher
2118 N.W. 18th St., Oklahoma City 7, Okla.

Eastman School of Music

OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Peabody Conservatory

Baltimore 2, Maryland
REGINALD STEWART, Director
84th Year — Catalogue on request

Arved Kurtz—Warner M. Hawkins — August Fraemcke—Carl Hein
Directors — *CHARTERED 1878* — Former Directors

NEW YORK COLLEGE OF MUSIC

Send for catalog — 114 E. 85th St., N. Y. 28, N. Y.

BALDWIN-WALLACE COLLEGE

CONSERVATORY OF MUSIC
South Campus, Berea, Ohio (Suburb of Cleveland)
For information write HAROLD W. BALTZ, Director

CORNELL COLLEGE

Founded 1853 — Mt. Vernon, Iowa
Conservatory of Music — Paul Bockheim, Ph.D., Director
Home of the oldest May Music Festival West of the Mississippi River

Progressive School of Music

HARRIET KAY, Director
932 N. Mozart — 923 Kimball Bldg.
Chicago 22, Ill. — BR. 8-2411

BOGUSLAWSKI COLLEGE of MUSIC

Degrees Conferred
Lillian Boguslawski, Pres. — Leonard Shure, Dir. of Repertoire
323 S. Wabash Ave., Chicago, Ill. — WE. 9-4441

NORTH PARK COLLEGE SCHOOL OF MUSIC

A music school on a College Campus
Donald Onken, Dean, 3225 Foster, Chicago, Ill

LOS ANGELES CONSERVATORY of MUSIC and ARTS

A non-profit, accredited institution, founded 1883
Associate Member, Natl. Assn. Schools of Music
OSCAR WAGNER, PRESIDENT
845 S. FIGUEROA ST., LOS ANGELES 14, CALIF.

CADEK CONSERVATORY OF MUSIC

of the University of Chattanooga
Founded 1904 — Member N.A.S.M
For information, write Harold J. Cadek, Director
Patten Hall, 801 Oak Street, Chattanooga, Tenn

Ariel Rubstein, Director — Catalog upon Request

PORTLAND SCHOOL OF MUSIC

Confers Degrees of B.Mus. M.Mus. Artist Diploma
931 S. W. King Avenue — Portland 5, Oregon

ROOSEVELT COLLEGE SCHOOL OF MUSIC

Bachelor and Master of Music degrees
430 S. Michigan Ave., Chicago 5, Ill.

PHILADELPHIA CONSERVATORY

Of Music — 75th Year
216 South 20th Street
Maria Esermon Drake, Director

Eminent faculty
Expert child training
Complete Degree Courses